Musical Composition

Markham, Karen

KAREN MARKHAM

PIANO SONATA

VISIONS OF A WANDERER

AMBER SHADOWS

SAJUDIS

WHIRLIGIG

HOW STILL THE HAWK

CIRCLING THE COLD CENTRE

IN SEARCH OF THE QALB

COMMENTARY

SUBMITTED FOR THE DEGREE OF PHD IN COMPOSITION

UNIVERSITY OF DURHAM

OCTOBER 1993

PIANO SONATA

BY

KAREN MARKHAM

For Martin

PIANO SONATA

First performance: 26th January 1989

Leeds University

Martin Roscoe

Duration: 20 minutes

Sonata for Piano Movement I

Lento ♩=42

leggierro

una corda

cantabile

lontano

espress.

espress.

Tre corde

più mf

appassionato

affettuoso

ritardando

una corda

10

Rit.

Agitato ♩=54

svelto

(Pedal...)

middle pedal

middle pedal

middle pedal

middle pedal

Allegro ♩≈108

Tenuto

mf con spirito

(simile)

(simile)

Pedal simile

35

middle pedal

Tenuto pedale a Andante espressivo

mf

45

ritardando e diminuendo poco a poco

Andante espressivo ♩= 36 (Tempo Rubato)

50

Amoroso

pp

una corda

sub pp

sub. pp

Rit (un poco)

a tempo

poco rit. . . . a tempo

mf

più mf

55

p

cresc.

pp cresc poco a poco

rit.

mf

Tre corde

una corda

mf

Tre corde

una corda

pp

Lento ♩=42

60

con espressione

mp

pp

Pedal

mf

Accel.

f

tre corde

Allegro ♩=108

55

mf

sfz

(sim).

65

mp

f

ben marcato

middle pedal

middle pedal

70

mp

f

mf

75

ff

80

Andante espressivo ♩=36

85

Affettuoso

ff

una corda

Subito -

Poco rit - - - - - a tempo

rit - - - - a tempo

tre basso

90

Vivace (♩= 96)

95

crescendo

Pedal

rit - - - - a tempo

sub. p

una corda

tre corde

p crescendo

100

rit - - - - - - a tempo

f

sub p

una corda

tre corde

più lento rit - - - - - - a tempo

105

110

sub p

una corda

tre corde

Pedal

Più Lento

a tempo

sub. p

una corda - - - - - - tre corde

Pedal

mp

mf

mp

f

mf

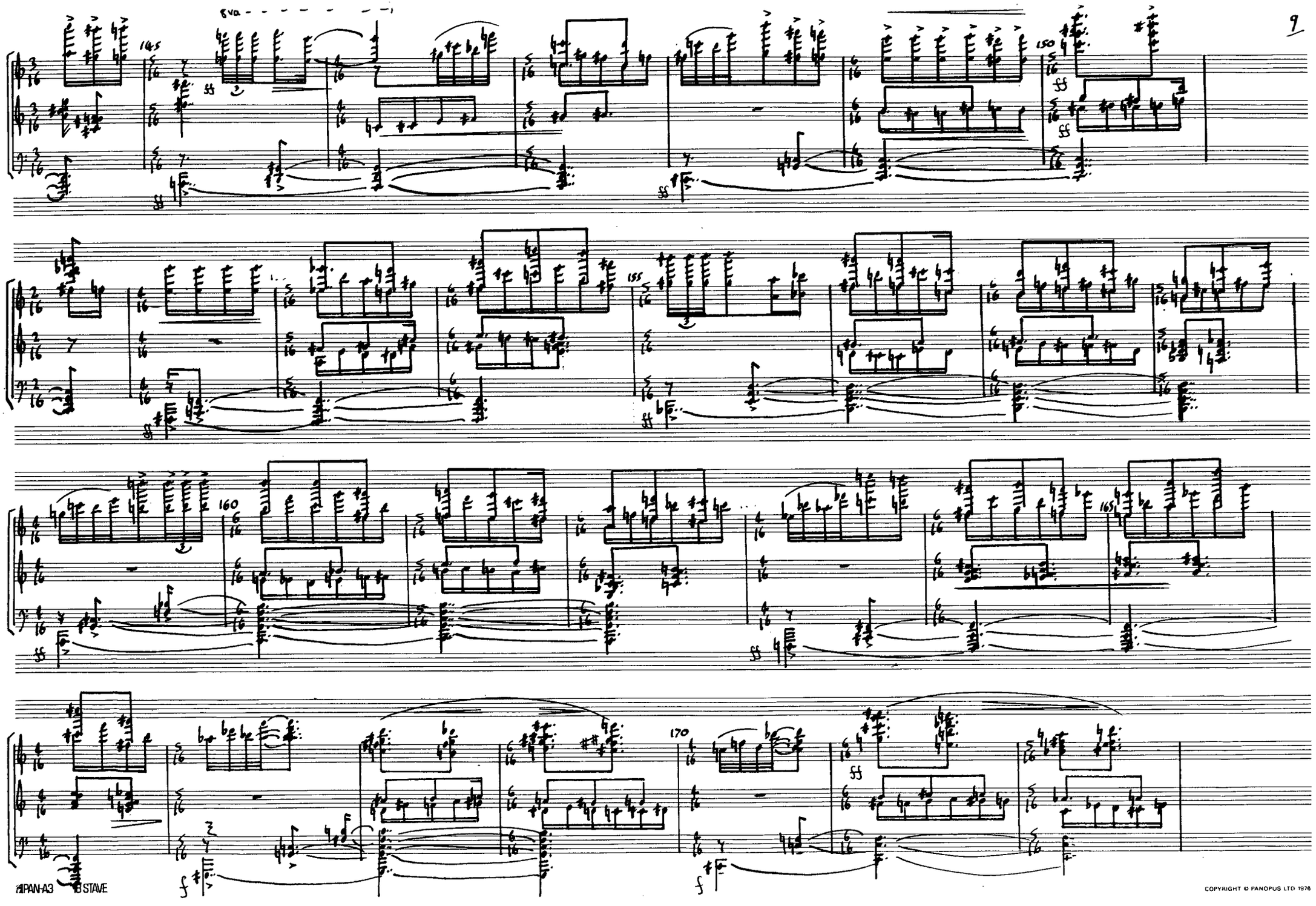
cresciendo poco a poco - - - -

ff

Poco Meno Mosso ♩= 88

ff

ff



175

mf

mf

mf

mp

180

mp

ff

mf

mf

mp

p

f

Tenuto

185

8va

mp

p

mf

mf

mp

Ritardando

p

Affetuoso ♩= 36 (Tempo Rubato)

pp

pp

una corda

140

leggiero

pp

p

sub p.

pp

145

lento. Tempo Primo

Ritardando

200

leggiero

(poi)

cantabile

p

Pedal

ritenuto

mp

Tempo

(poi)

p

mp

Pedal

Ritenuto

Tempo

espress

p

205

mf

(s)

espresso

mp

mf

8va

espress.

mf

mp

mf

(p)

più mf

f appassionato

f

ff

8va

p

210

f

Tempo Rubato

8va

p

ff

f

pp

una corda

Rit.

pp

a niente

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Codsall 22/7/88

Duration ≈ 10mins.

Lento ♩≈52

8va

Movement II

pp

Ped.

Una corda

8va

pp

8va

mf

pp

Poco meno mosso e ritardando

A Tempo ♩=60

8va

commovente

Poco

Dolciss.

pp

pp

sub pp

Tr

pp

mp

L.H

Tr

p

L.H

mp

Ped.

8va

20

Tr

mf

p

mf

sub p

sub

mf

Tr

mf

f

f

f

8va

ff

sub mp

Tre corde

8va

25

Meno Mosso

espr.

odkiss

pp

Ped. Una corda

espr.

mf

sub p

35

Tempo Primo

8va

pp

40

Ped. Una corda

8va

mp

mp

pp

45

pp

mf

mp

Ped.

8va

pp

mf

mf

pp

8va

50

pp

corr

p

mp

Tre corde

mf

sub p

8va

8va

sub p

mf

p

55

mf

p

8va

mp

mf

mf

f

8va

mp

con passione

60

f

pp

8va

poco

p

pp

♩=60 Commovente

65

Tr

p

Tr

Tr

mf

f

Tr

sub p

f

mf

f

sub p

f

mf

f

mf

8va

Tr

f

mp

ff

75

Tr

8va

mp

ff

ff

sbmp

8va

Tr

sbmp

8va

Tr

8va

80

8va

sbmp

f

8va

Tr

ff

ff

sbmp

f

ff

Diminuendo e ritardando poco a poco

8va

85

sff

fff

sff

Rit e dim

8va

mp

mp

p

Lento e espressivo (♩ ≈ 40-46)

90

Rit

p

leggiero

pp

Affettuoso

pp

mp

p

Pedal
una corda

95

mp

pp

espr

una corda

tre corde

una corda

delicato

Poco rit

una corda

tre corde

una corda

a tempo

tre corde

8vabasso

più

Diminuendo poco a poco

Tenuto

delicato

pp

mp

una corda — — — al fine

molto delicato

8vebasso

p

pp

ppp

niente

© K. Markham Duration ≈ 8 mins

19/12/88 Durham

VISIONS OF A WANDERER

FOR

ORCHESTRA

BY

KAREN MARKHAM

For the Durham University Chamber Orchestra

VISIONS OF A WANDERER

First performance: 26th November 1989
University of Durham
Durham University Chamber Orchestra
Conducted by Gerry Cornelius

INSTRUMENTATION

2 Flutes (doubling piccolo)
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in Bb

Timpani

Percussion (2 players)

Xylophone, Glockenspiel, Vibraphone, Bass Drum, 2 Tom-Toms, Snare Drum, Tambourine, Temple-Blocks, Triangle, Crotales, Suspended Cymbal, Crash Cymbals, Tam-Tam

Harp

Celesta

Strings (8.6.4.4.2)

Notation

One quarter tone sharp

One quarter tone flat

Three quarter tones sharp

Three quarter tones flat

Score is notated in C

Duration: 15 minutes

The poetic extracts quoted before each movement are taken from Wordsworth's The Recluse and The Excursion

BIRCH TREE WOODS

How vast the compass of this theatre

Yet nothing to be seen but lovely pomp

And silent majesty; the birch tree woods

Are hung with thousand, thousand diamond drops

Of melted hoar frost, every tiny knot

In the bare twigs, each little budding place

Cased with its several beads; what myriads these

Upon one tree, while all the distant grove,

That rise to the summit of the steep,

Shows like a mountain built of silver light

I

Birch Tree Woods.

Lento e delicato

♩.=36

Poco rit - - - - - - - A Tempo

Flts

Obs

Cls

Bsns

Lento e delicato

Poco rit - - - - - - A Tempo

Hrns

Trpts

Lento e delicato

Poco rit - - - - - - A Tempo

Trgl

Percussion 1

suspended cymbal

pp (with wire sticks)

Percussion 2

Hrp

D C# Bb/E F# G Ab

Cel.

Lento e delicato

Poco rit - - - - - - A Tempo

vlns I

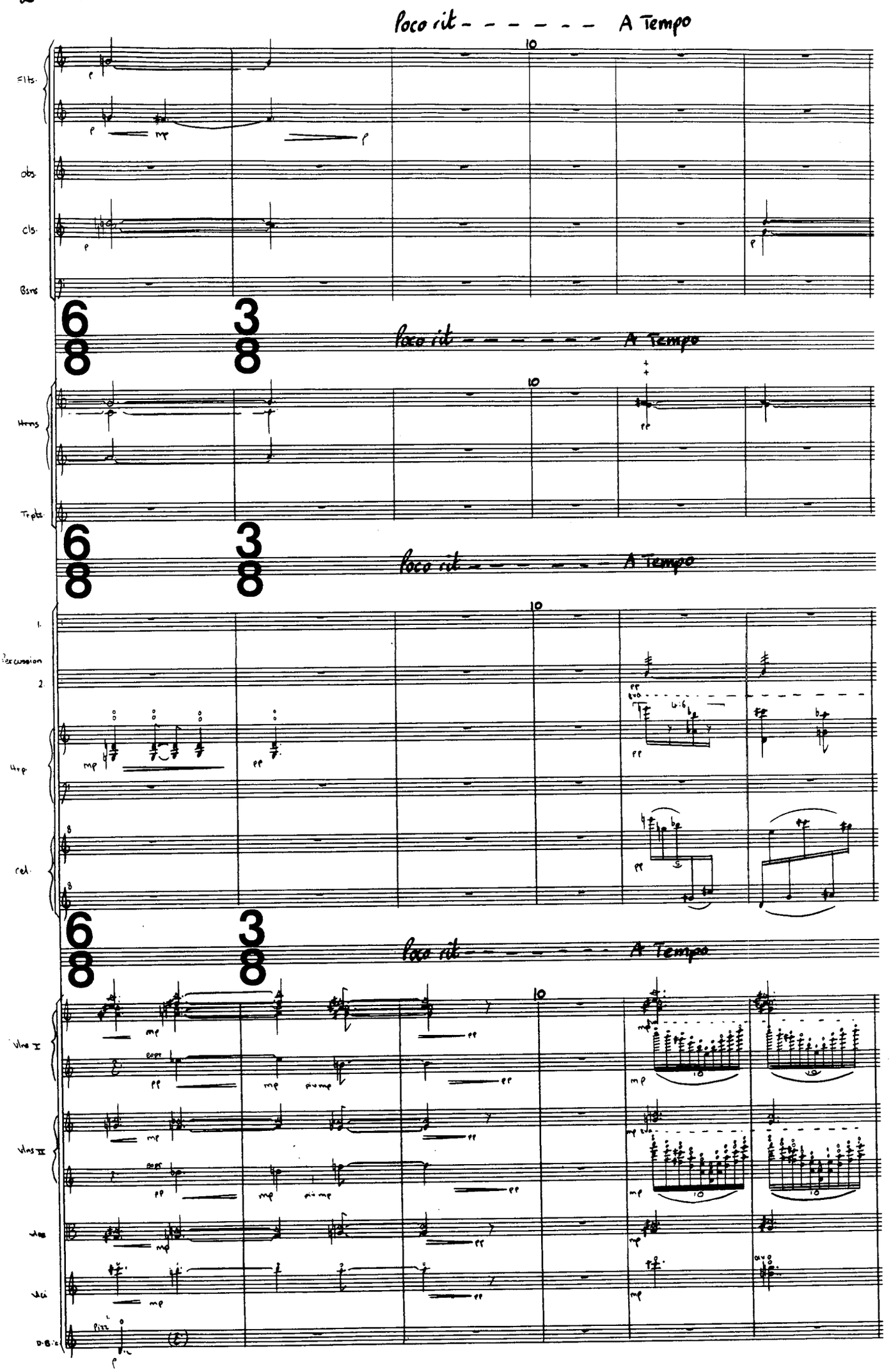
vlns II

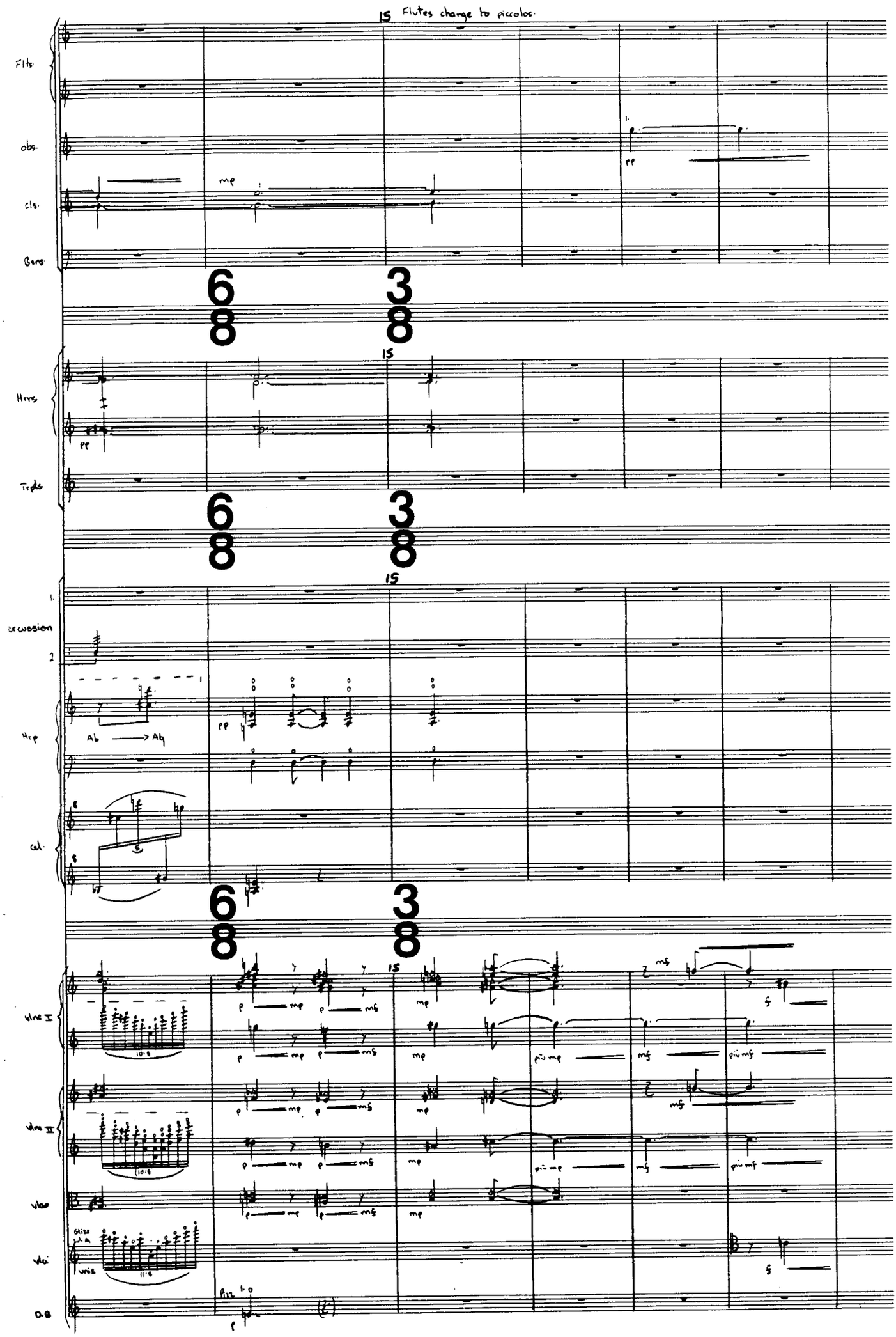
unis

vlas

vlcl

D.B.


Poco rit - - - - - - - A Tempo
Flts.
obs.
Cls.
Bsns
Poco rit - - - - - - - A Tempo
Hrns
Trpts.
Poco rit - - - - - - - A Tempo
1.
Percussion
2.
Hrp.
cel.
Poco rit - - - - - - - A Tempo
Vlns I
Vlns II
Vlas
Vlcl
D.B.



Piccs.

obs.

cls

Bsns.

Hrns.

Trpts

Percussion 1

Percussion 2

superedad

cymbal

PPP (with wire beaters)

Trgl

Xyl

Hrp

Cel.

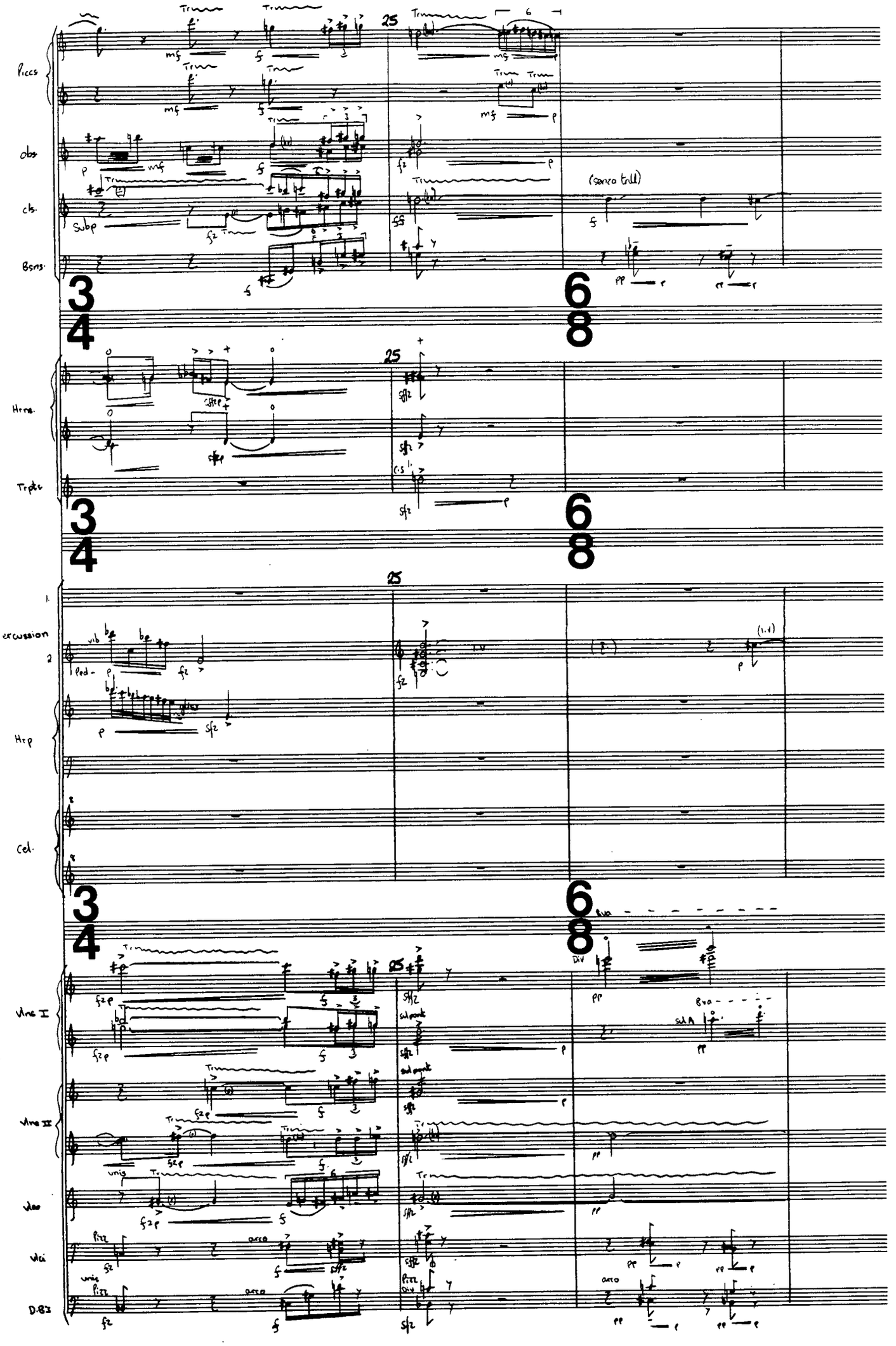
Vlns I

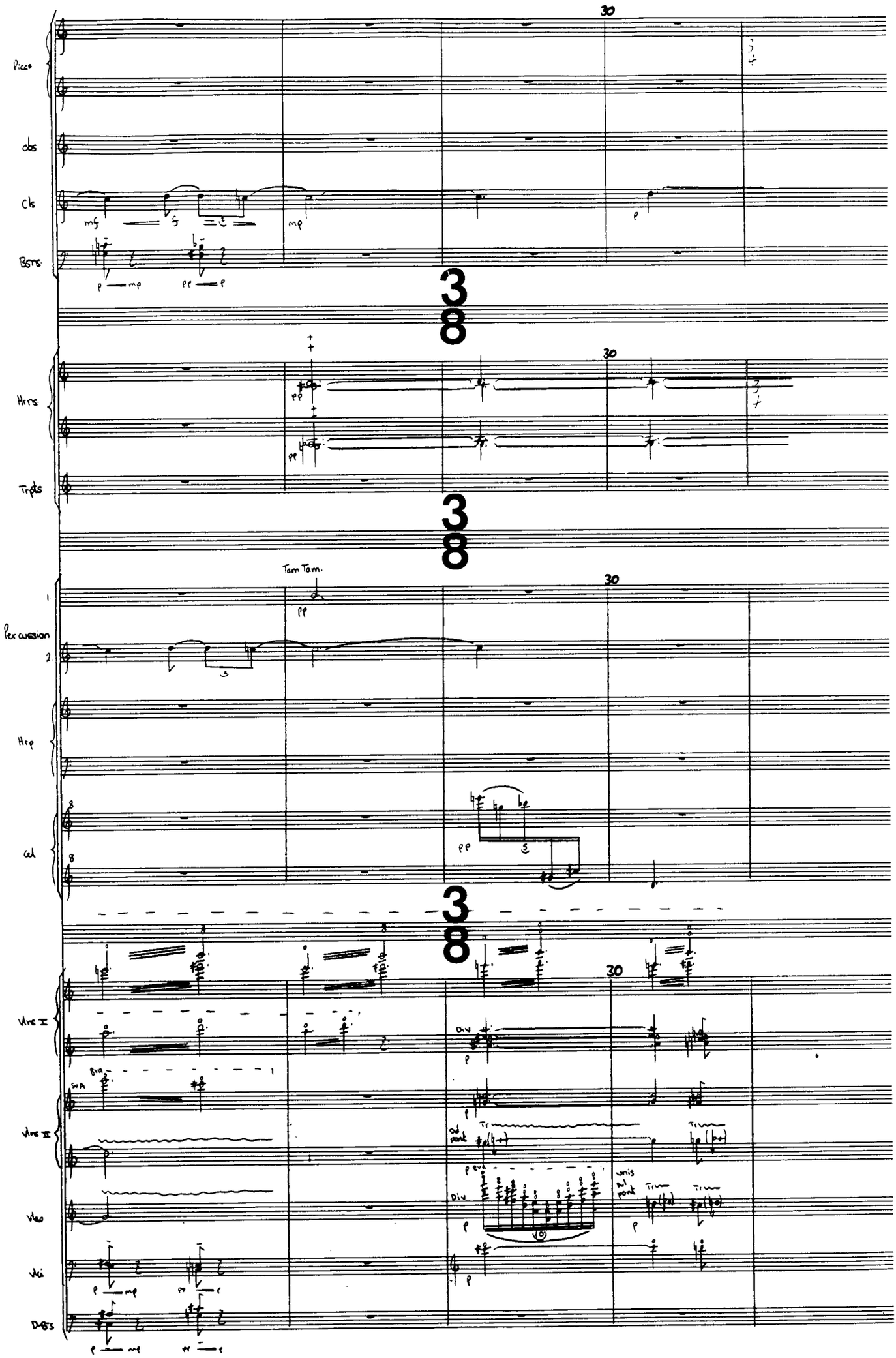
Vlns II

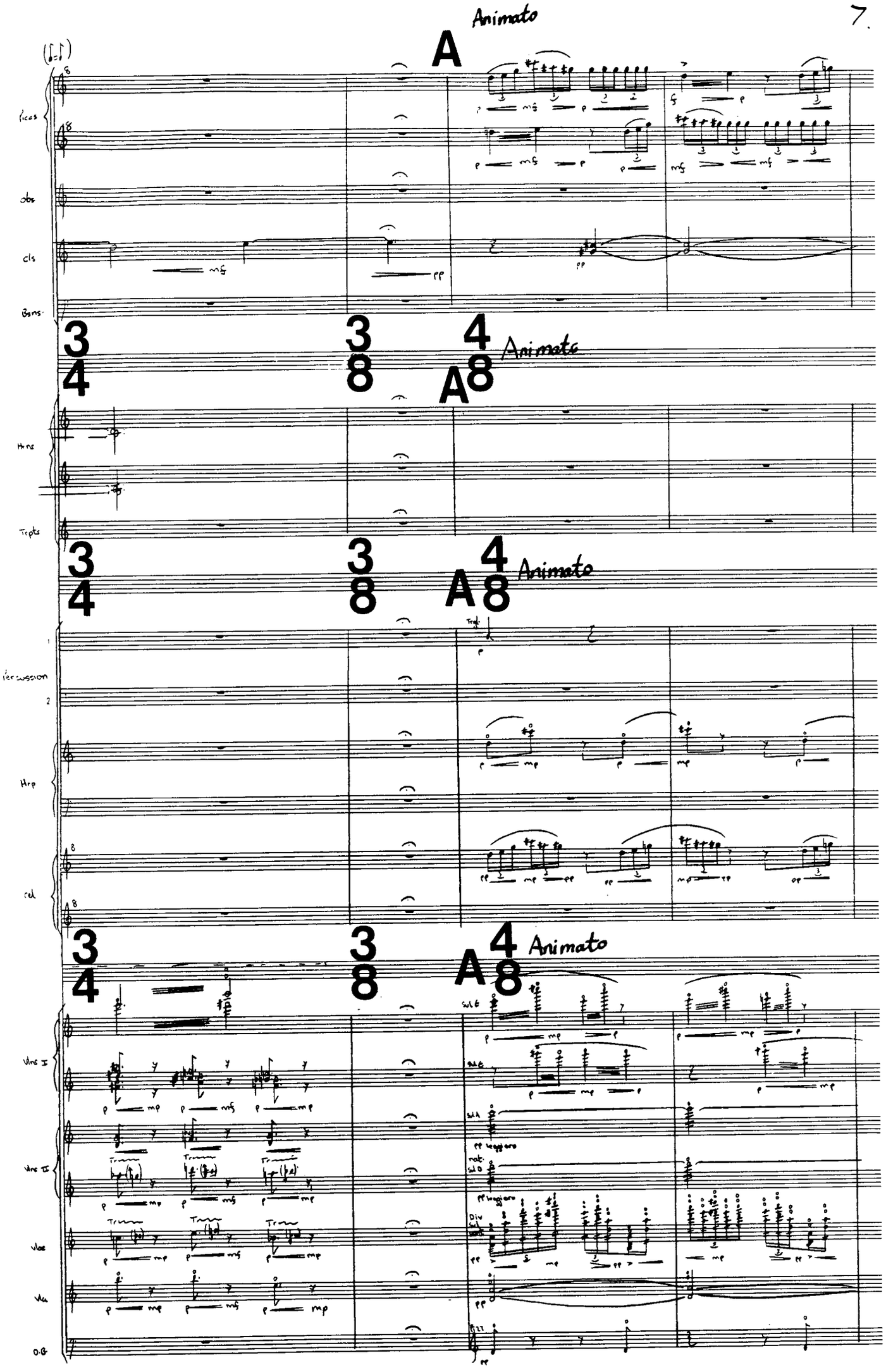
Vas

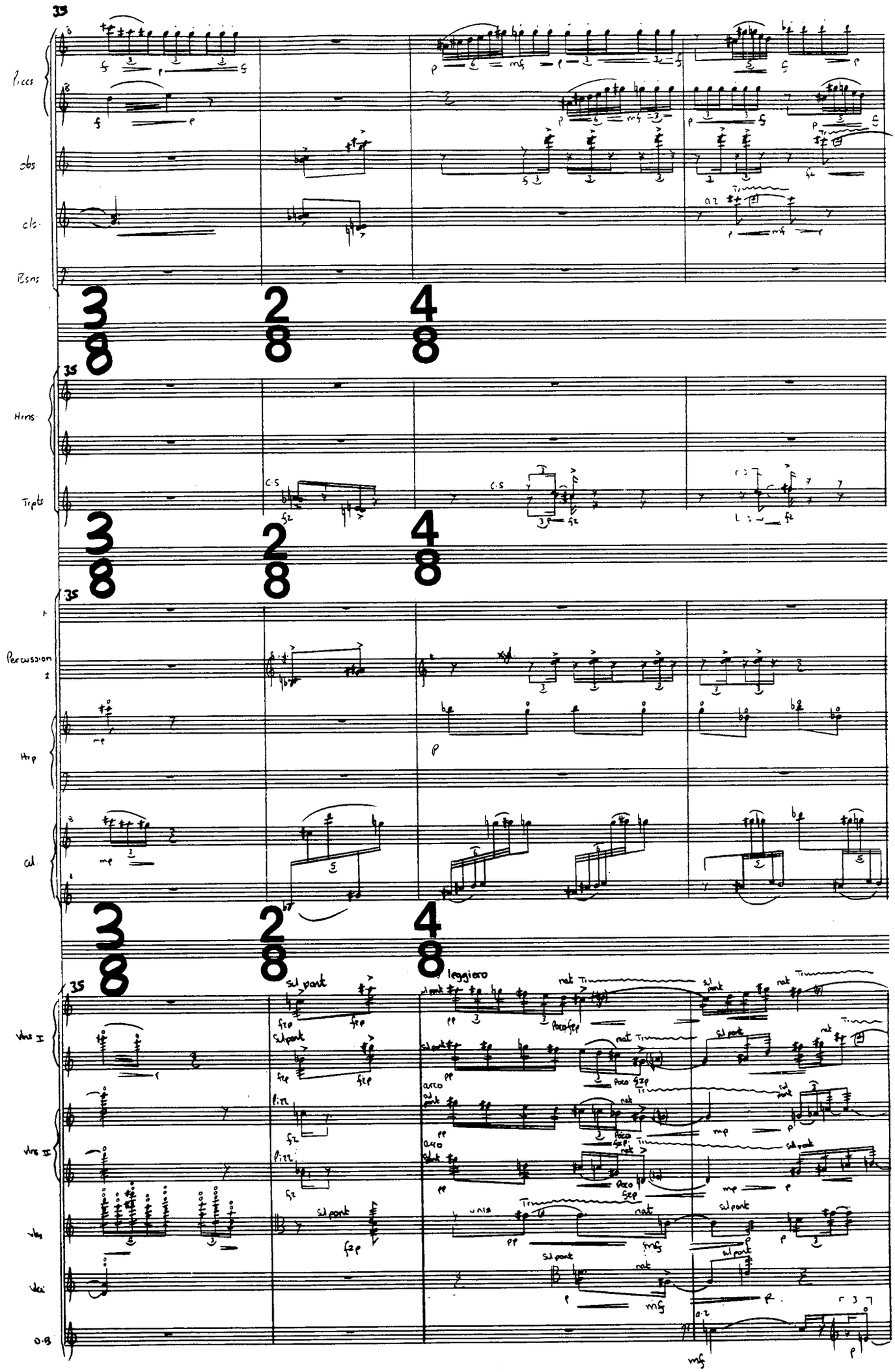
Vcs

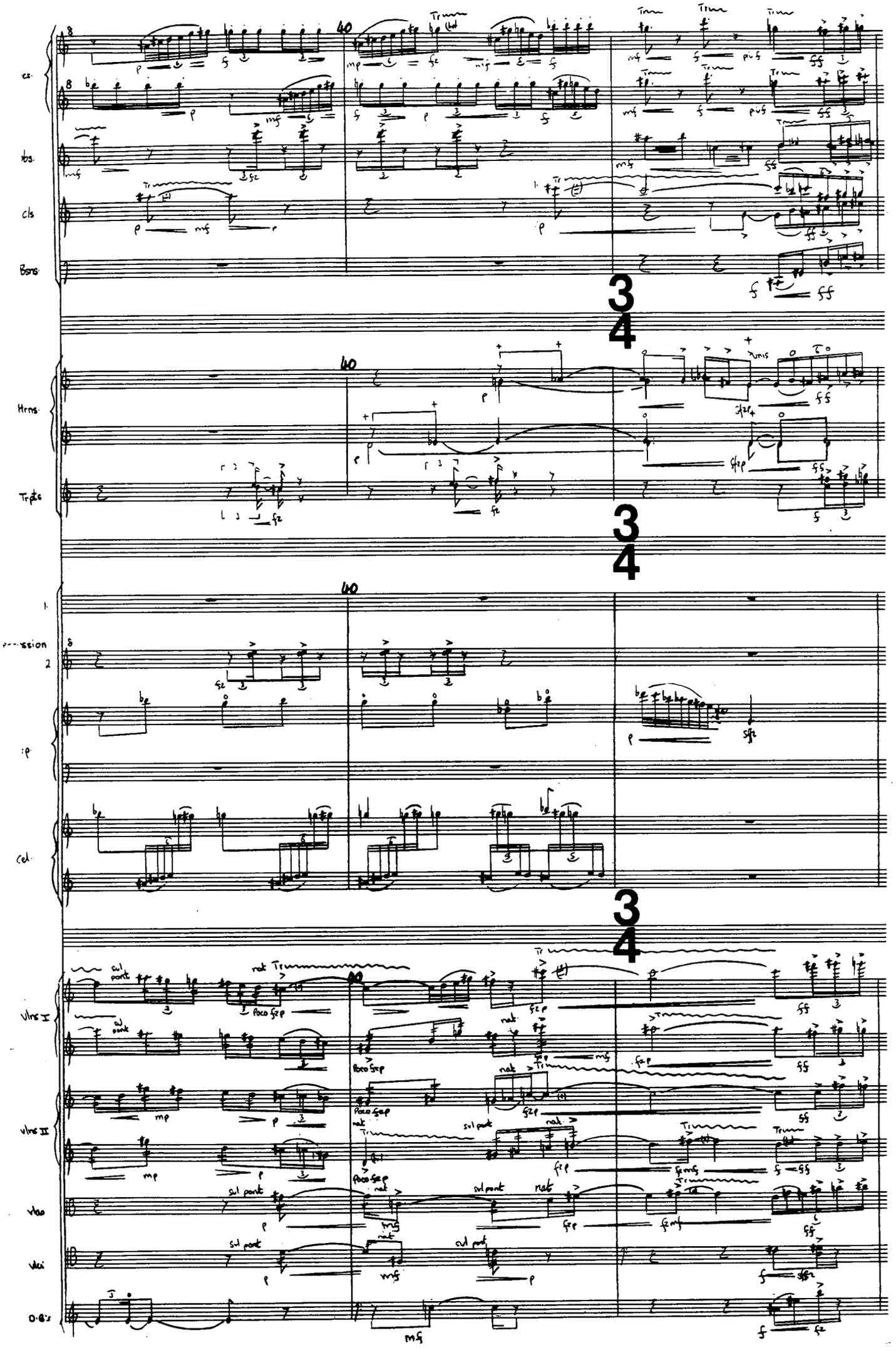
D.B

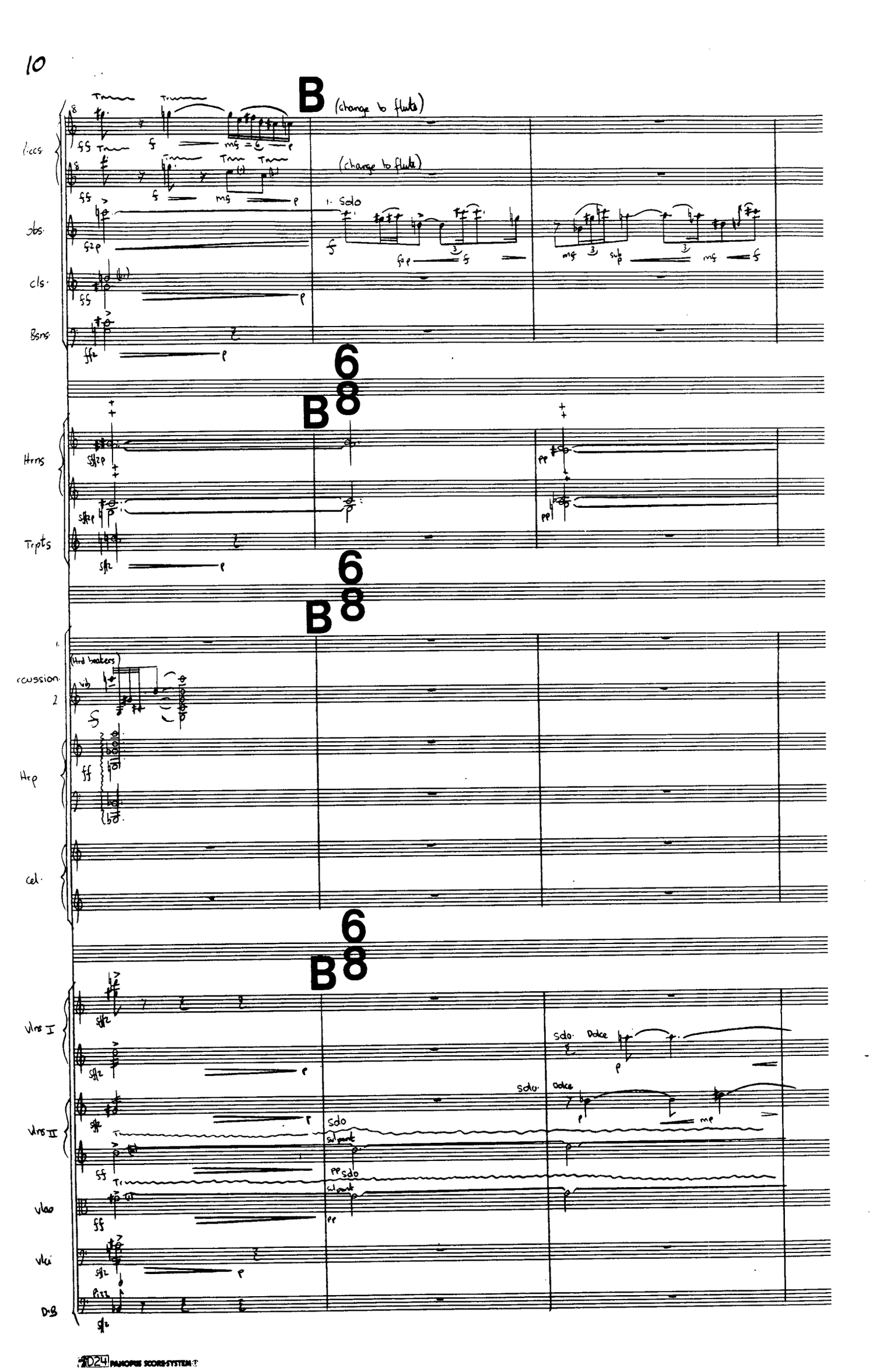

Piccs
obs
cls.
Bsns.
Hrns.
Trpts
ercussion
Hrp
Cel.
Vlns I
Vlns II
Vlas
Vlcs
D.Bs
(senza trill)
Subp
Pizz
arco
div
unis
sul punta
8va

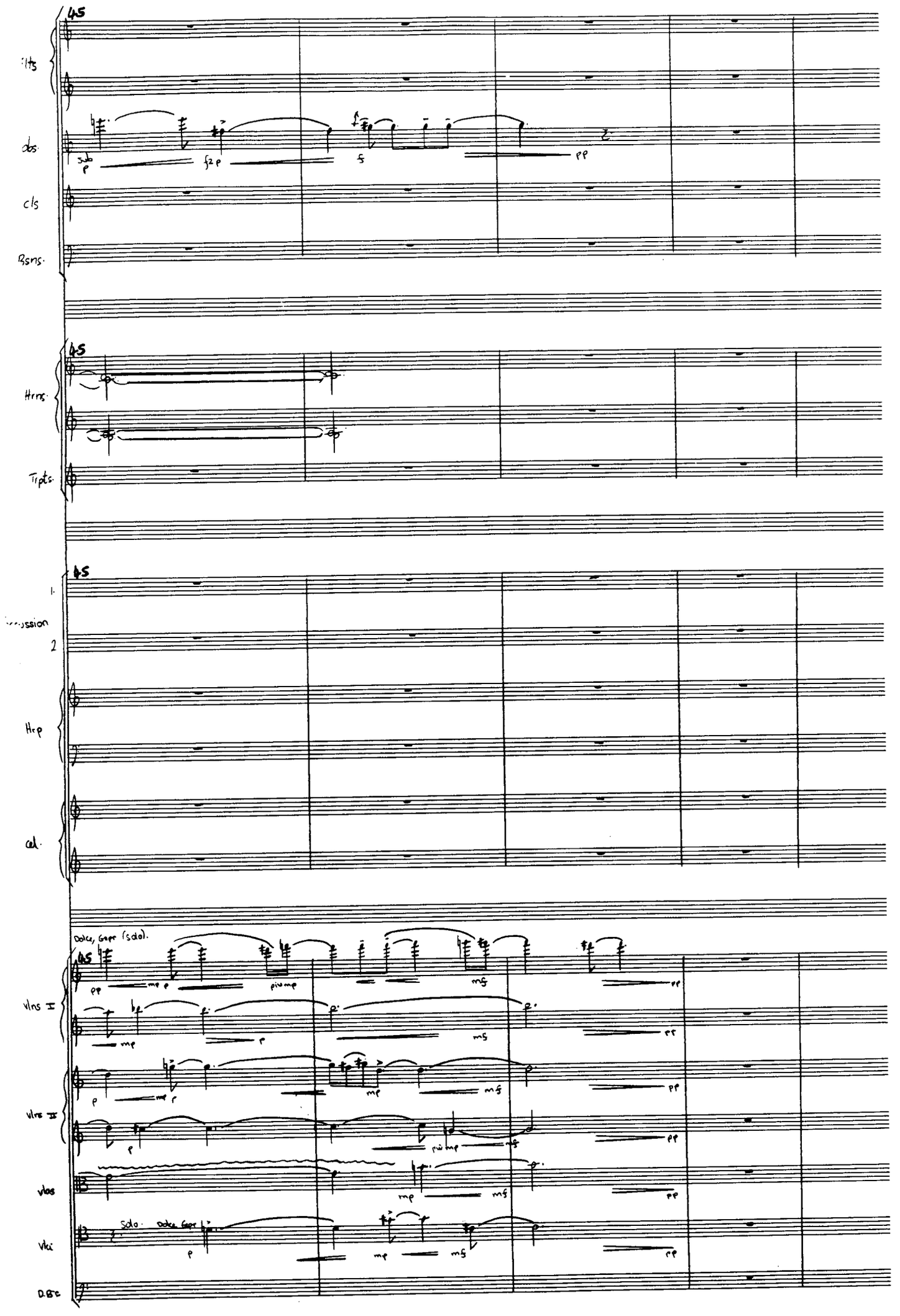

30
Picc
obs
Cls
mf
mp
p
Bsns
pp
Hrns
Trpts
Tam Tam.
Percussion
1.
2.
Hrp
cel
Vlns I
Vlns II
Vlas
Vlcs
Dbs
8va
Div
Tr
Unis

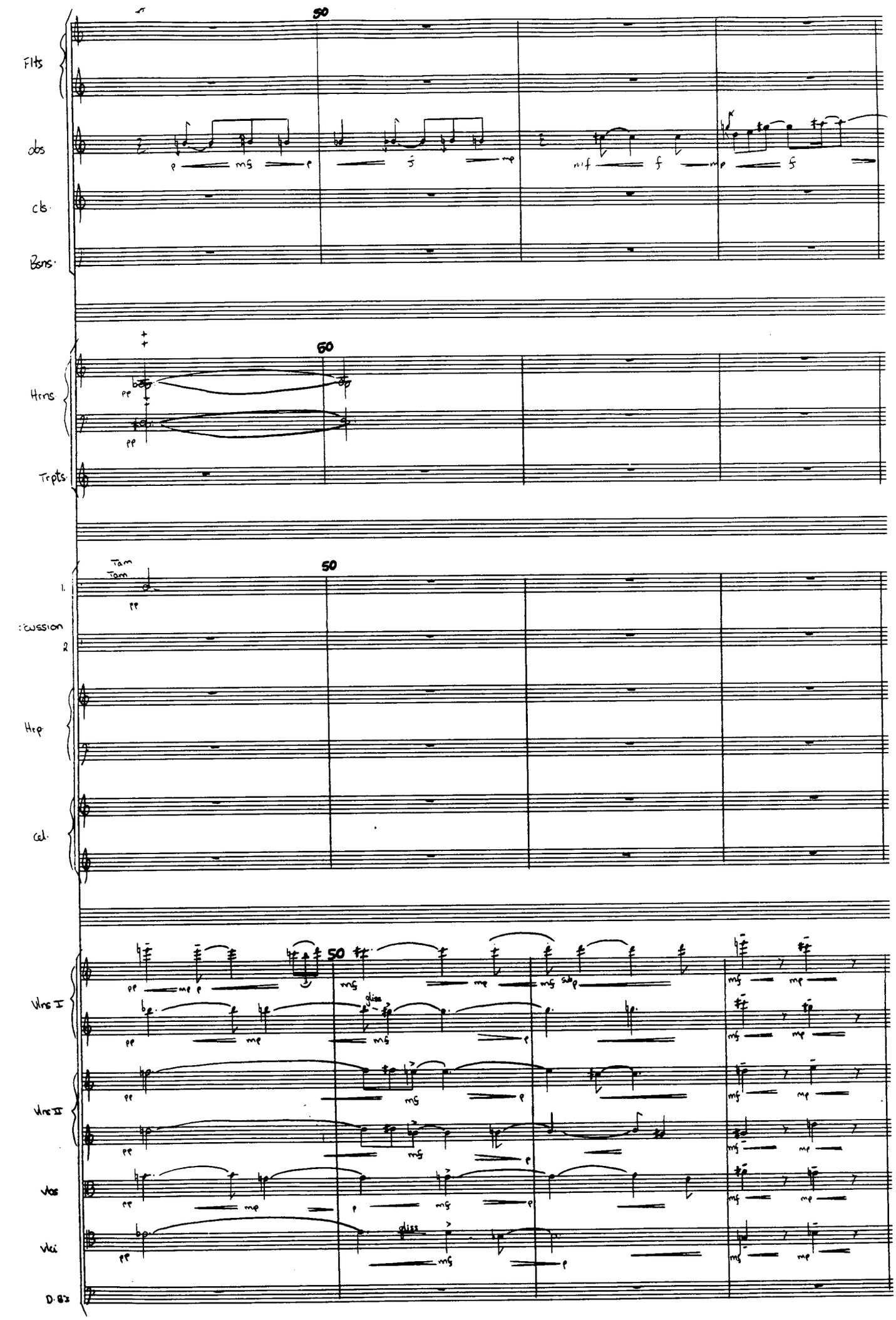

Animato
A
Flcos
obs
cls
Bsns
Hrns
Trpts
Animato
A
Percussion
Trgl.
Hrp
cel
Animato
A
Vlns I
Vlns II
Vlas
Vlc
D.B
Sul G
Sul A
Sul D
ff leggiero
Div
Sul tasto

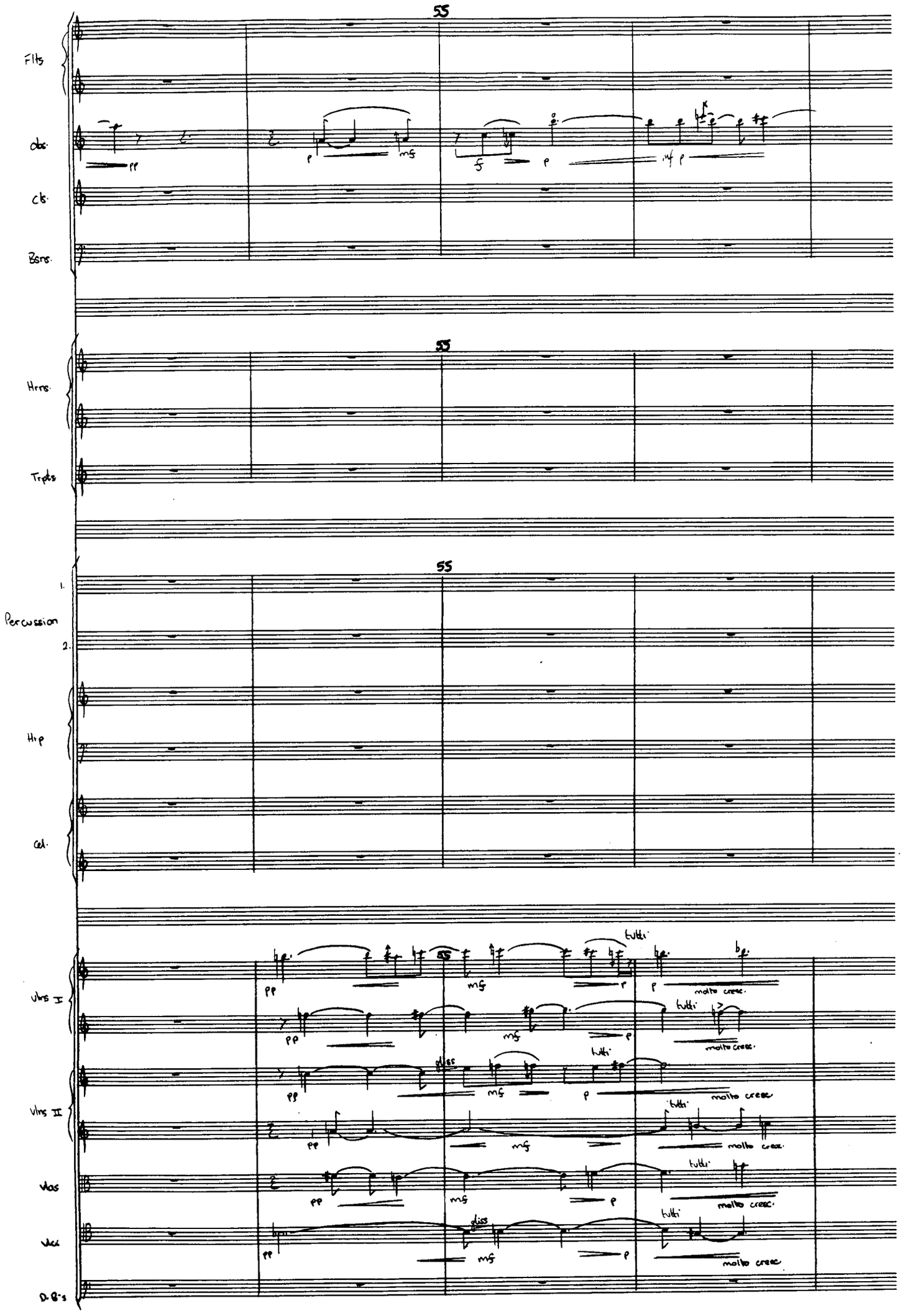

35
Piccs
obs
cls
Bsns
Hrns
Tpts
Percussion 1
Hrp
cel
Vlns I
Vlns II
Vlas
Vlcs
D.B
sul pont
leggiero
arco
unis
nat
Tr
mf
mp
p
pp
fz

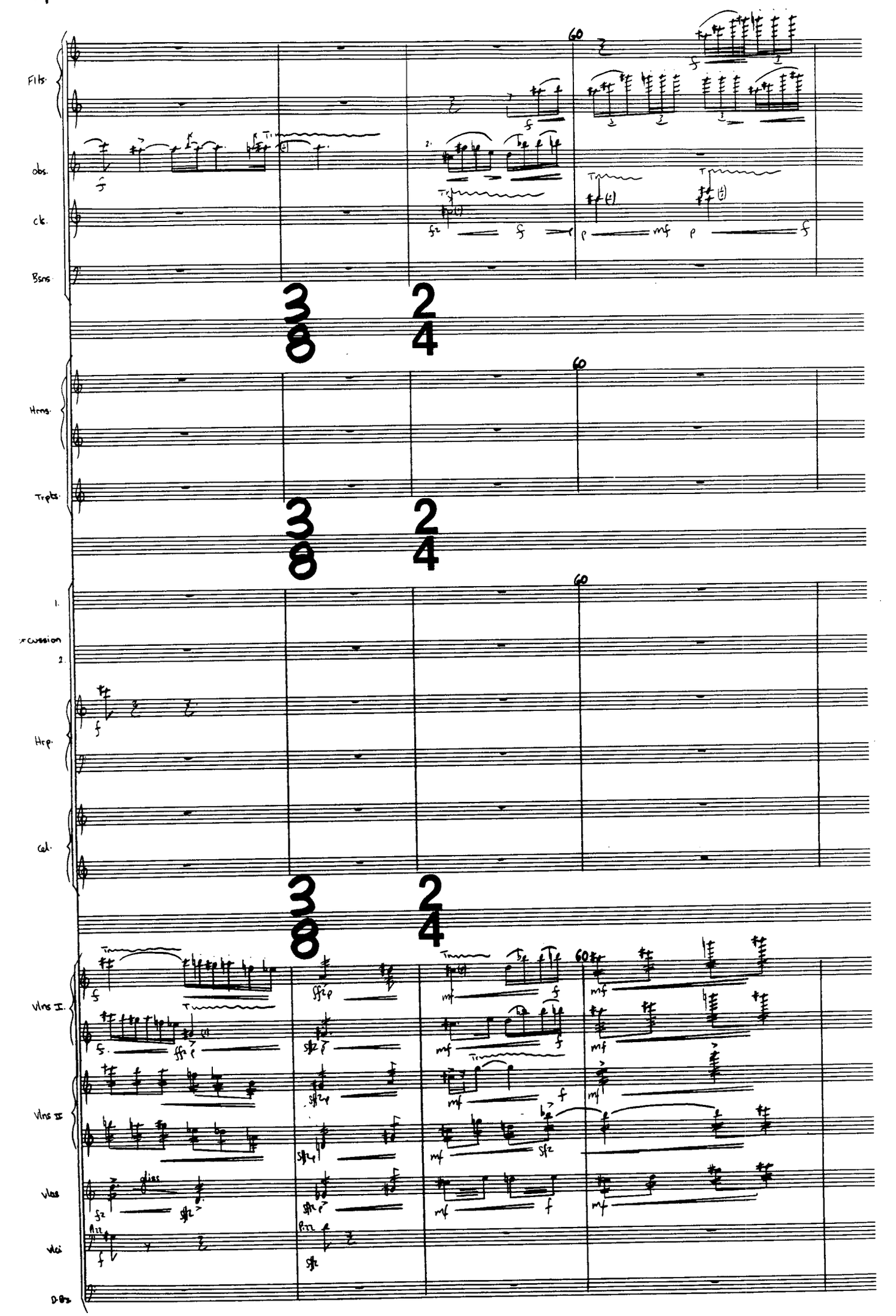

cs.
tbs.
cls
Bons
Hrns.
Trpts
1.
Percussion
2
ip
cel.
Vlns I
Vlns II
Vlas
Vlcs
D.Bs
40
sul ponte
nat
poco sp
unis


B
(change to flute)
(change to flute)
1. Solo
Hrns
Tpts
6
8
B
(Hard beaters)
vib
Hrp
cel.
Vlns I
Vlns II
Vlas
Vlcs
D.B
Solo
Solo
Dolce
Solo
Dolce
Solo
Solo
sul punta
sul punta


Flts
obs
cls
Bsns
Hrns
Tpts
1.
Percussion
2
Hrp
cel
Dolce, Espr (solo)
Vlns I
Vlns II
Vlas
Vlci
D.Bs
Solo
Dolce, Espr




55
Flts
Obs.
Cls.
Bsns.
pp
p
mf
f
p
mf p
Hrns.
Trpts
Percussion
1.
2.
Hrp
Cel.
Vlns I
Vlns II
Vlas
Vlcs
D.B.s
tutti
molto cresc.
gliss.
mf
p


Flts.
obs.
cl.
Bsns.
Hrns.
Trpts.
1.
Percussion
2.
Hrp.
Cel.
Vlns I.
Vlns II
Vlas
Vlcs
D-Bs
60

Flts.

obs.

cls.

Bsns.

Hrns.

Trpts.

senza sordino

Perc. 1. 2.

vib

Hrp

cel.

Vlns I

Vlns II

Vlas

Vlcs

DB

Tempo Primo (♩=108)

Rit - - - - - - Meno Mosso ♩≈72 Rit - - - - - - - - - D

Flts

obs

Cls

Bsns

Meno Mosso ♩≈72 Rit - - - D

Hrns

Trpts

Meno Mosso ♩≈72 Rit - - - Tempo Primo

soft beaters

Ped. - - suspended cymbal

(with wire sticks)

1.

2

ussion

Hrp

Cel.

Meno Mosso ♩≈72 Rit - - - Tempo Primo

Vln I

Vln II

Vlas

Vlci

D.Bs

70

fs

bs.

cls.

Bsns

pp

ppp

6
8

70

Hrns.

Trpts.

70

1.

Percussion

2

tp

Cel.

8

8

6
8

70

vi I

Vlns II

Vla

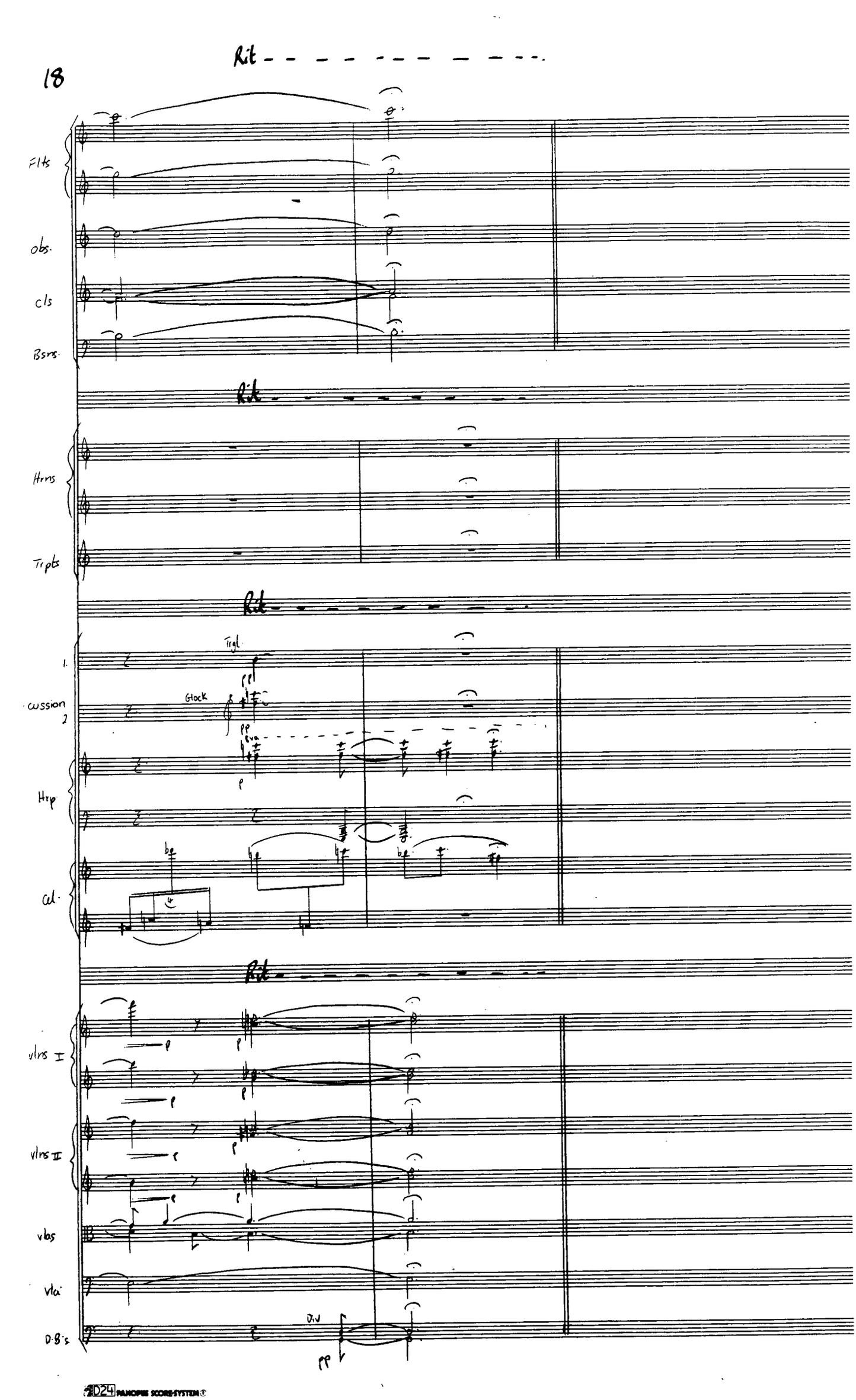
Vci

D.Bs

p

mf

Div



SKY DANCE

Behold, how with a grace

Of ceaseless motion, that might scarcely seem

Inferior to angelical, they prolong

Their curious pastime, shaping in mid - air

And sometimes with ambitious wing that soars

High as the level of the mountain tops,

A circuit ampler than the lake beneath

Their own domain; but ever, while intent

On tracing and retracing that large round,

Their jubilant activity evolves

Hundreds of curves and circlets, to and fro,

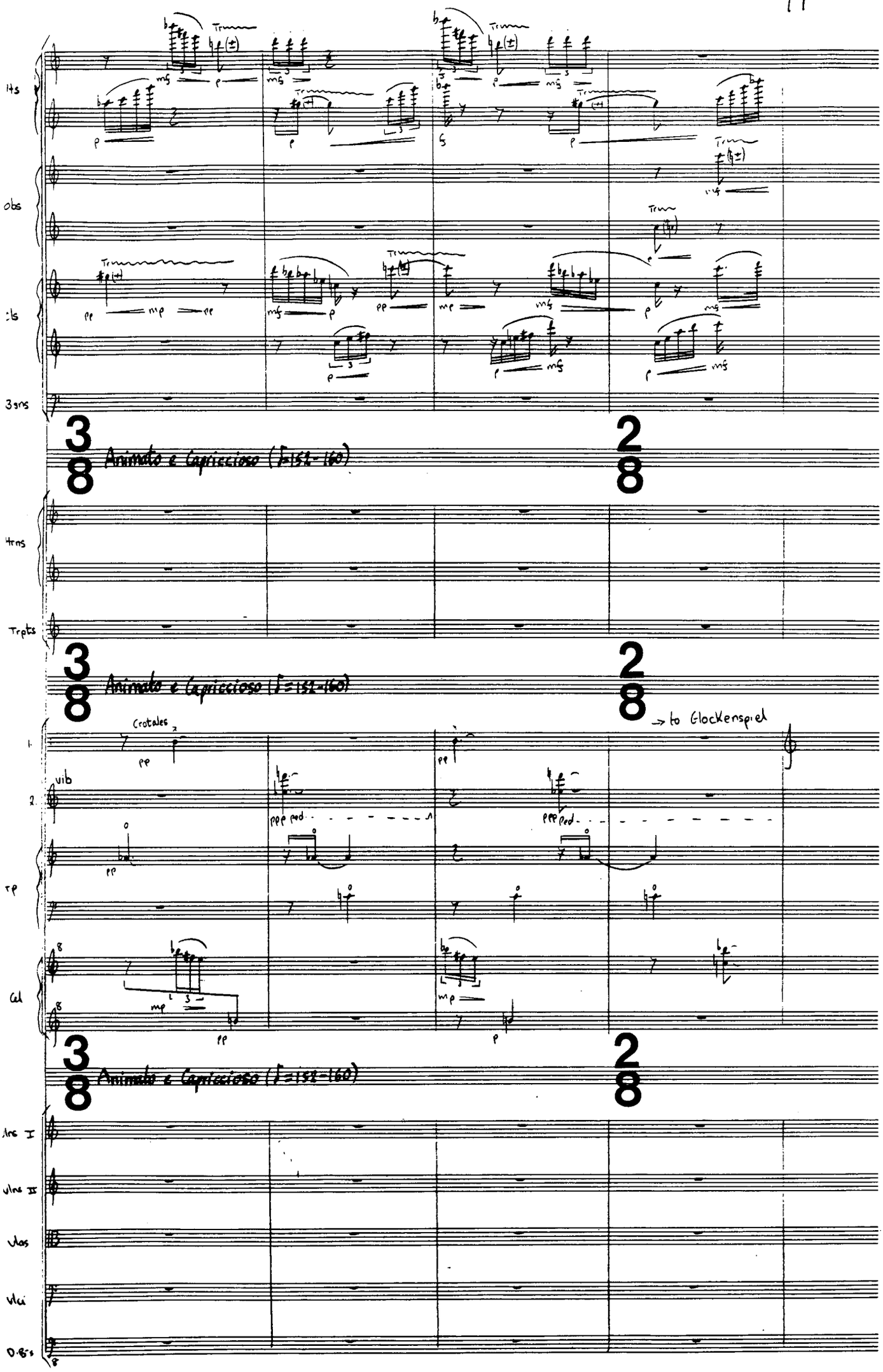
Upwards and downwards; progress intricate

Yet unperplexed, as if one spirit swayed

Their indefatigable flight.

II
Sky Dance.

Animato e Capriccioso (♪≈152-160)



Flts

Obs

Cls

Bsns

Hrns

Trpts

con sordino

Glock

Timp

Xyl

vib

Hard beaters

Hrp

Cel

Glock

suspended cymbal

Vlns I

Vlns II

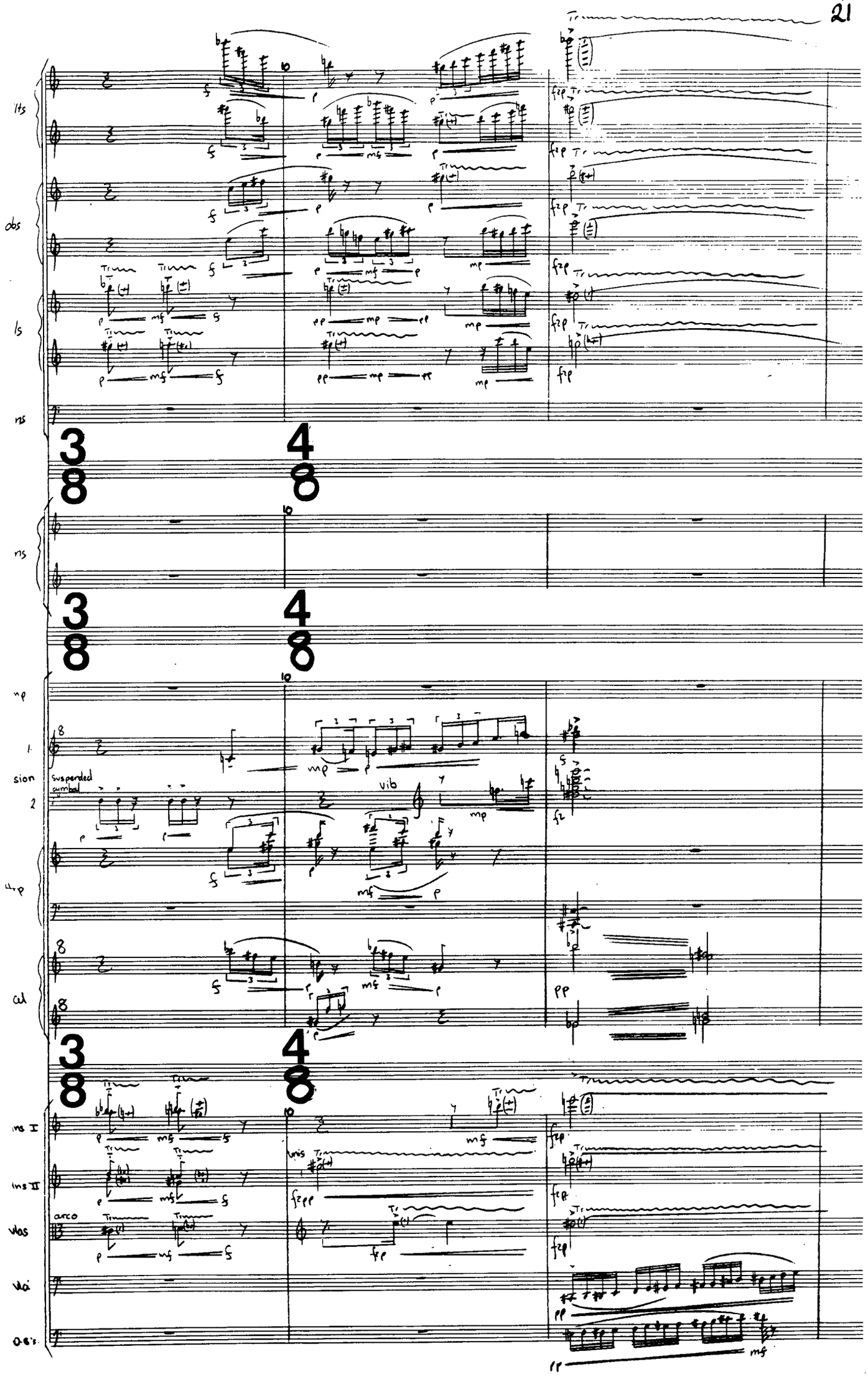
Vlas

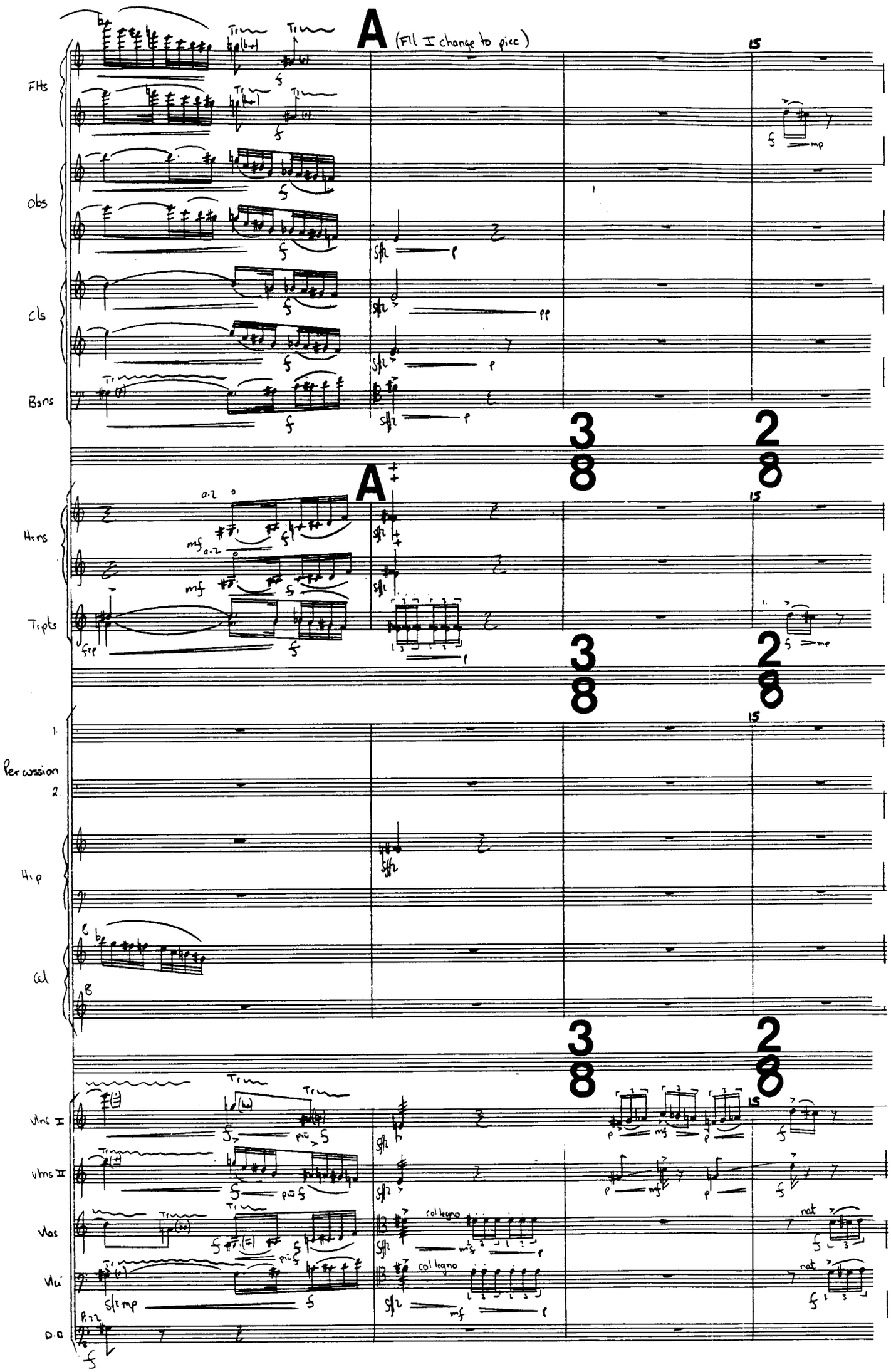
Vlci

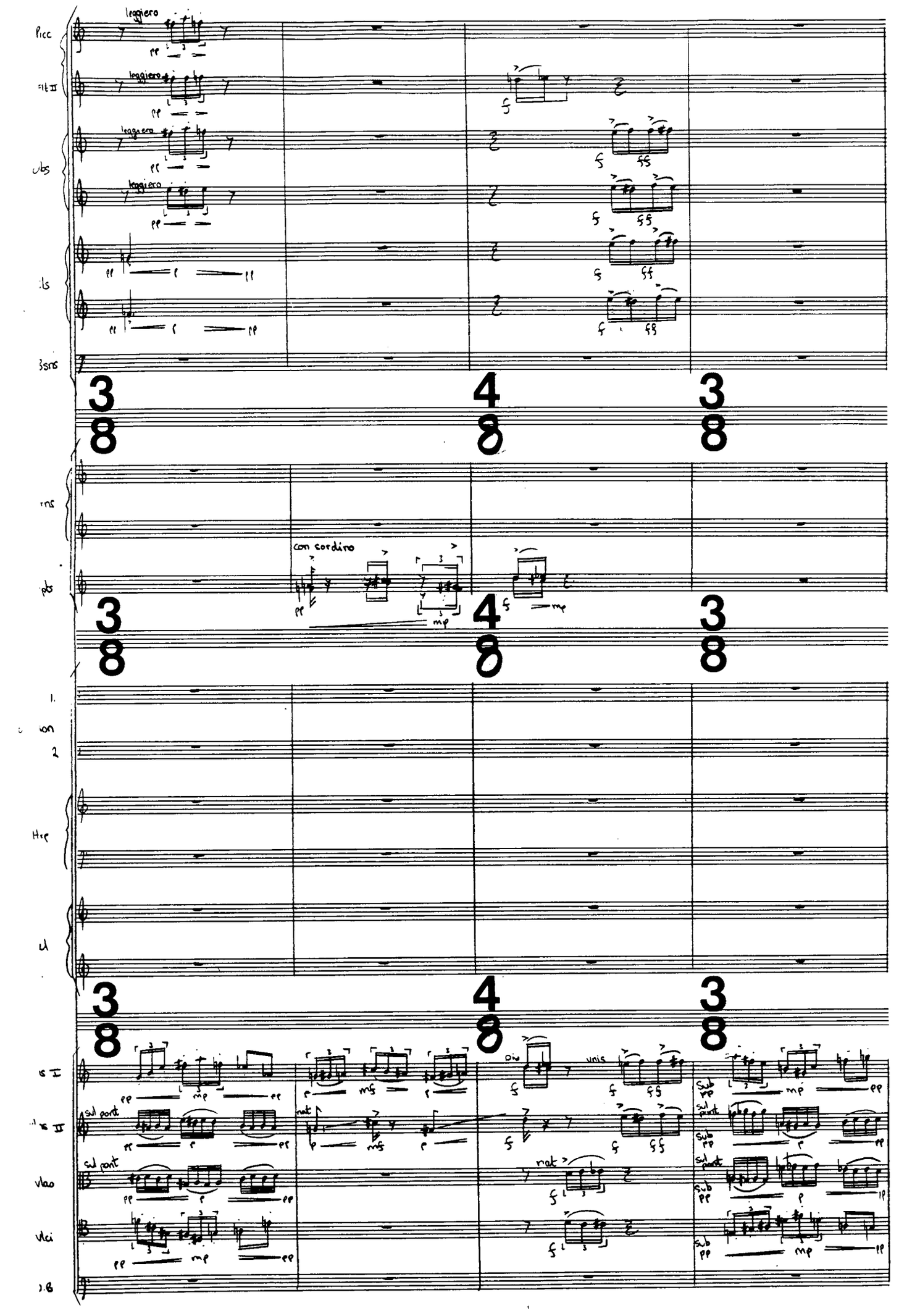
D.B

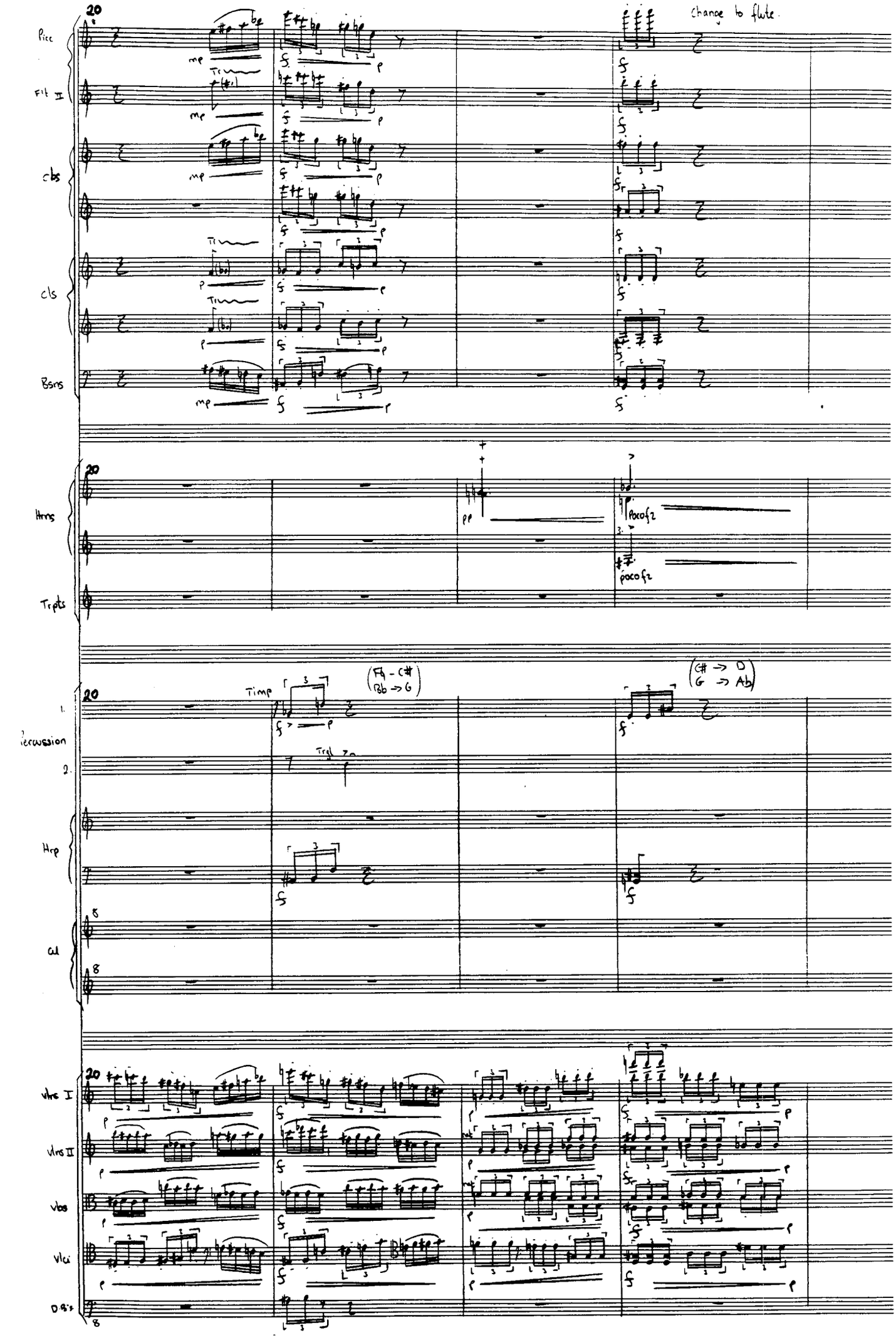
Div

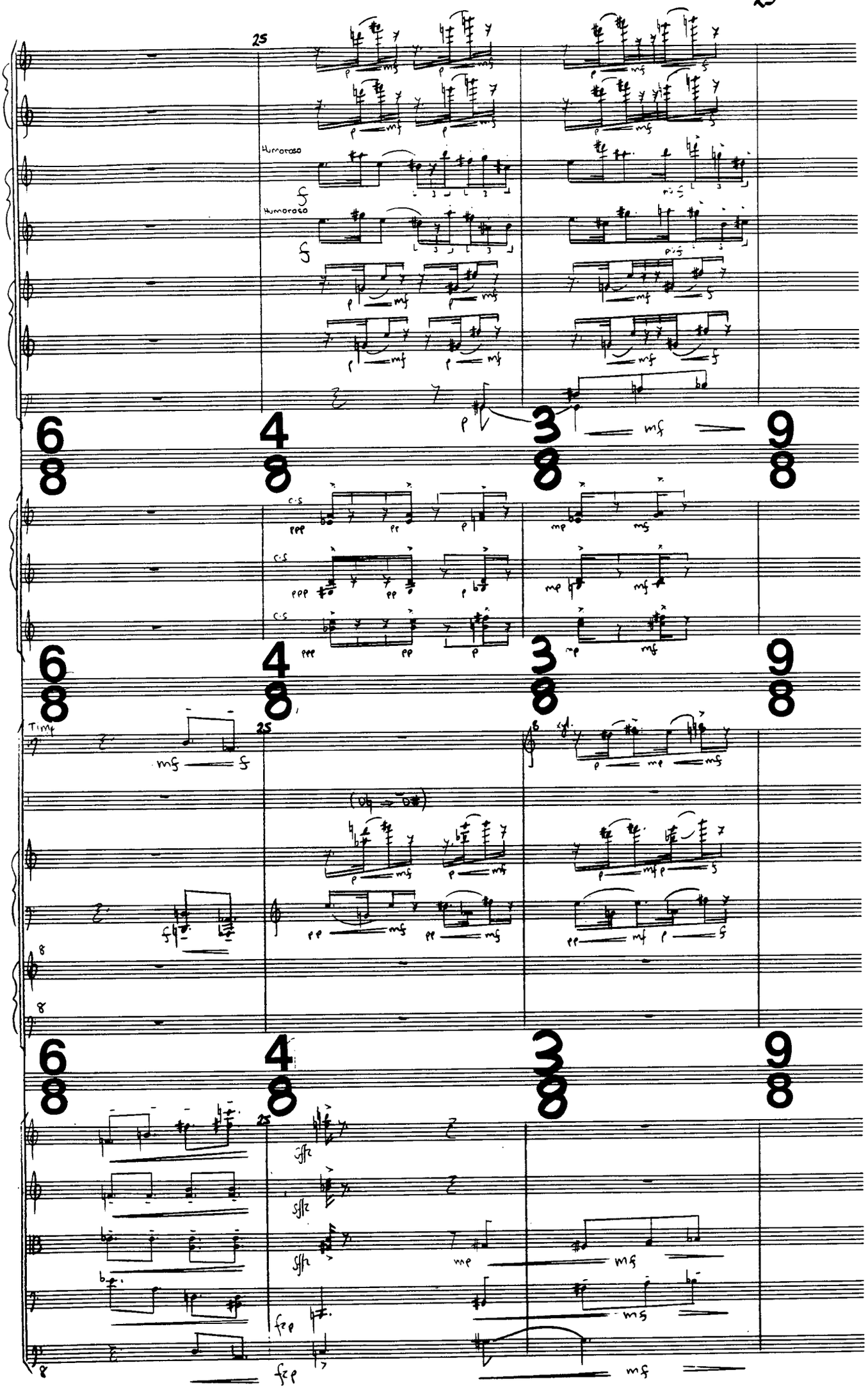
Pizz


10
suspended cymbal
vib
arco
ins I
ins II
vlas
vla
o.c.s.


A
(Fl I change to piccolo)
Flts
Obs
Cls
Bsns
Hrns
Tpts
Perc 1.
Perc 2.
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlci
D.B.
15
3/8
2/8
a.2
mf
sfz
pp
p
mp
f
col legno
nat


Picc
Fl II
Obs
Cls
Bsns
Trns
Pts
Vn I
Hrp
Cl
Vn II
Vlas
Vlci
D.B
leggiero
con sordino
sul ponti
nat
div
unis
sub pp


Picc
Flt I
clbs
cls
Bsns
change to flute
Hrns
Tpts
poco fz
poco fz
Timp
(F# - C#
Bb -> G)
(C# -> D
G -> Ab)
Percussion 1.
2.
Trgl
Hrp
cel
Vlns I
Vlns II
Vlas
Vlci
Dbs



Flt I change to Piccolo

Poco Meno Mosso

Flts

Picc.

Trill

obs

Trill

Trill

cls

Bsns

Step

Poco Meno Mosso

Hrns

Step

Step

Trpts

Solo

Poco Meno Mosso

Vib

(1.v)

Timp

excussion 1

2

Hrp

Cel

Poco Meno Mosso

Div

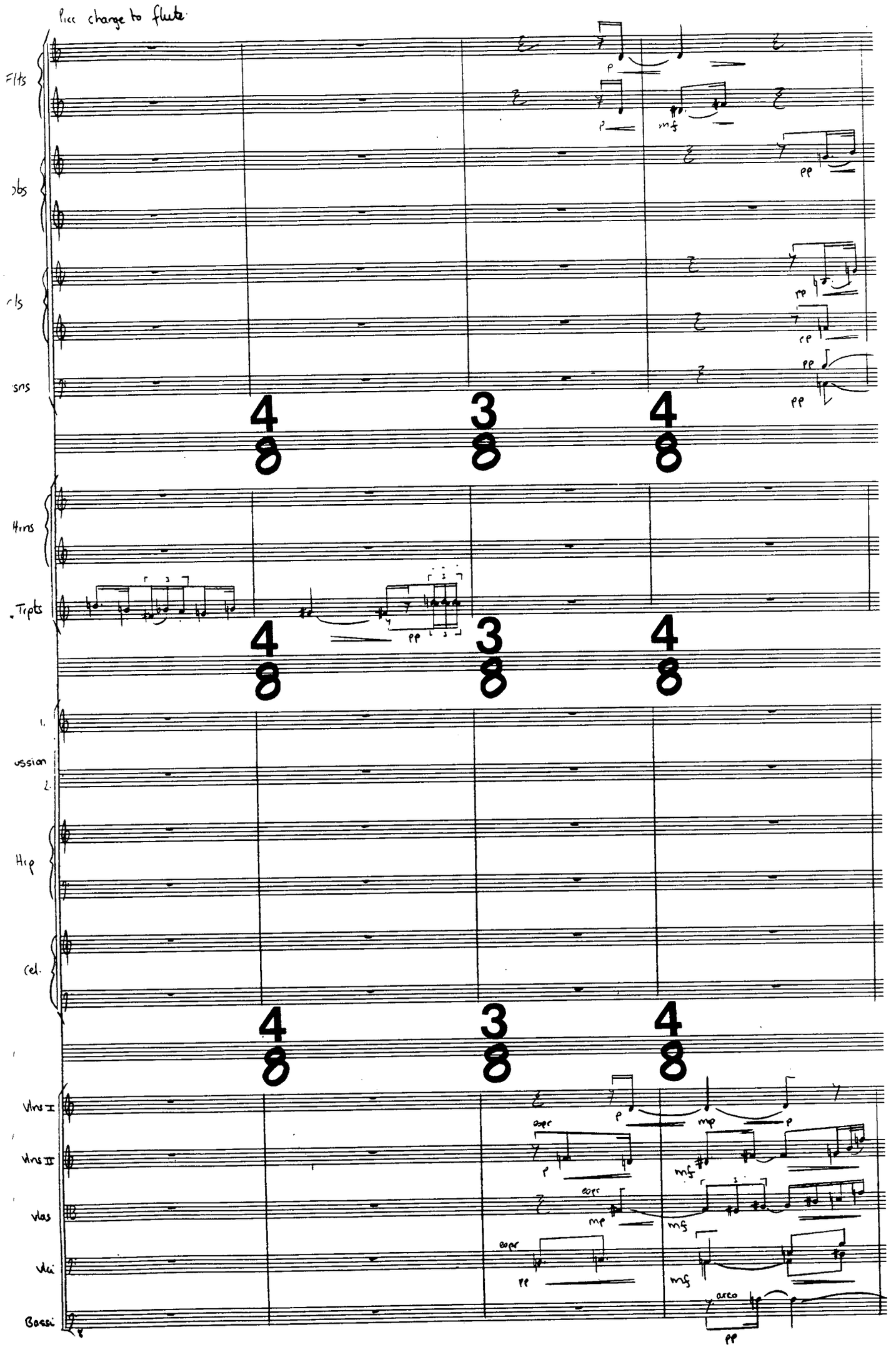
Vlns I

Vlns II

Vlas

Vlcs

Basi



Rit — — — — — — A Tempo (♩=152-160)

35

Flts

Obs

Cls

Bsnc

3/8 4/8

35

trns

Tpts

3/8 Rit — — — 4/8 — — — A Tempo (♩=152-160)

35

Tam Tam

Hrp

Cel.

3/8 4/8

div

35

unis

Vlns I

Vlns II

Vlas

Vlcs

Bass

ts

obs

ils

3ons

ns

pts

(con sordino)

sion

Hard beaters

vib

Hrp

Cel

Vlns I

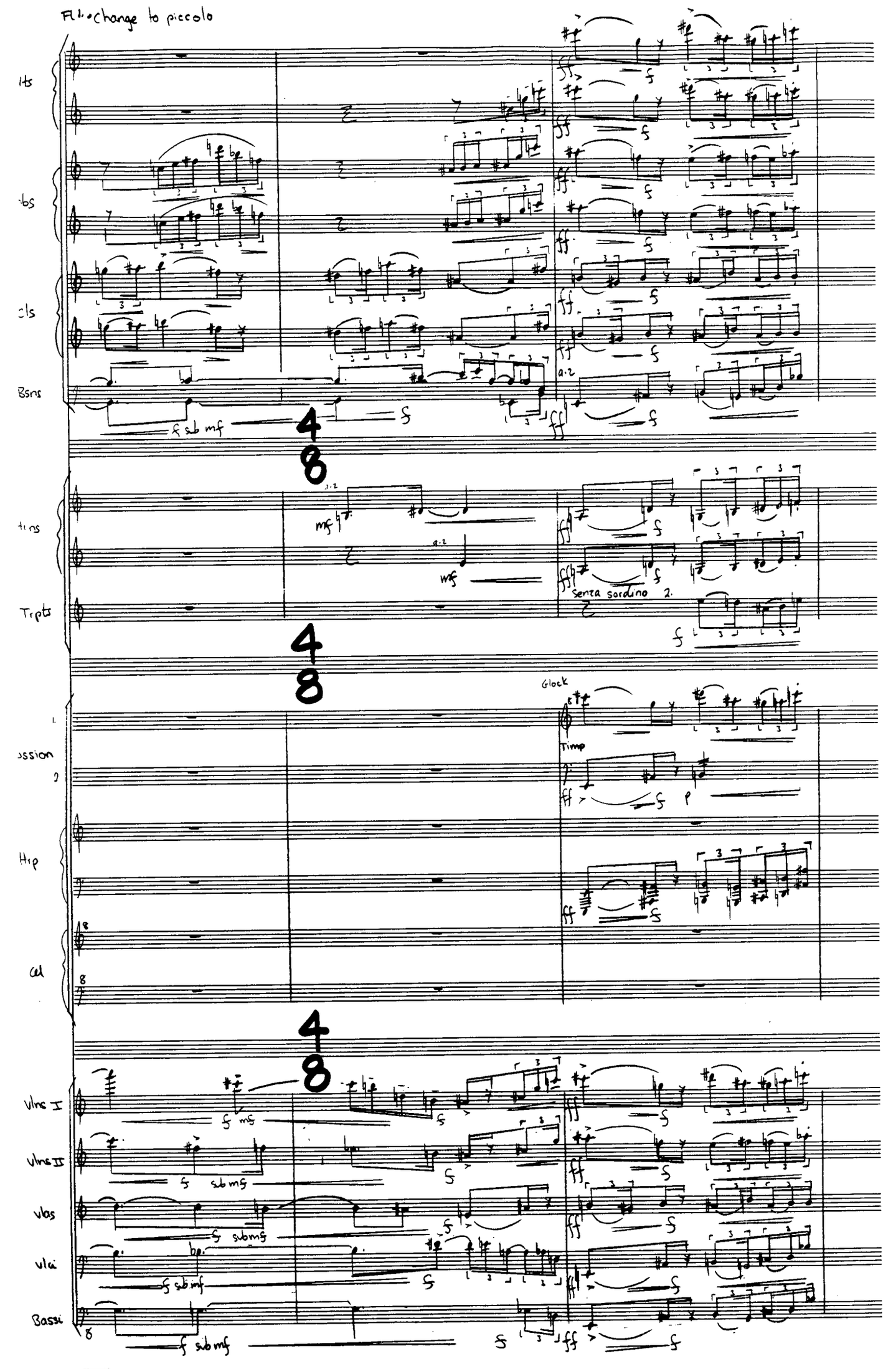
Vlns II

Vlas

Vlcs

Basses

sub mf


Fl. 1. change to piccolo
Hts
bs
cls
Bsns
f sub mf
a.2
mf
Trpts
senza sordino
Glock
Timp
ssion
Hrp
cel
Vlns I
Vlns II
Vlas
Vlcs
Bassi
sub mf

(♩=♩.) Più Mosso

B (♩.=♩) Poco Meno Mosso

Picc

Fl I, II

Ob

Cls

Bsns

leggiero

Più Mosso

Poco Meno Mosso

Trns

Trpts

Solo I. leggiero

con sordino

Più Mosso

Timp

Suspended cymbal

Poco sfz

Temple Blocks

Trgl

Tamb

Hrp

Cel

Più Mosso

Poco Meno Mosso

B

Vlns I

Vlns II

Vlas

Vlcs

Basses

Div Sul pont

Div sul pont

Div pp Sul pont

Solo mf

Div

(♩=♩.) Più Mosso

Picc

Flts I, II

Obs

Cls

Bsns

Più Mosso

Trns

Tmpts

Più Mosso

Temple blocks

Suspended cymbal

Tri gl

Tamb

Cel

Hrp

(c → c#)

Più Mosso

Div Pizz

Pizz

Vlns I

Vlns II

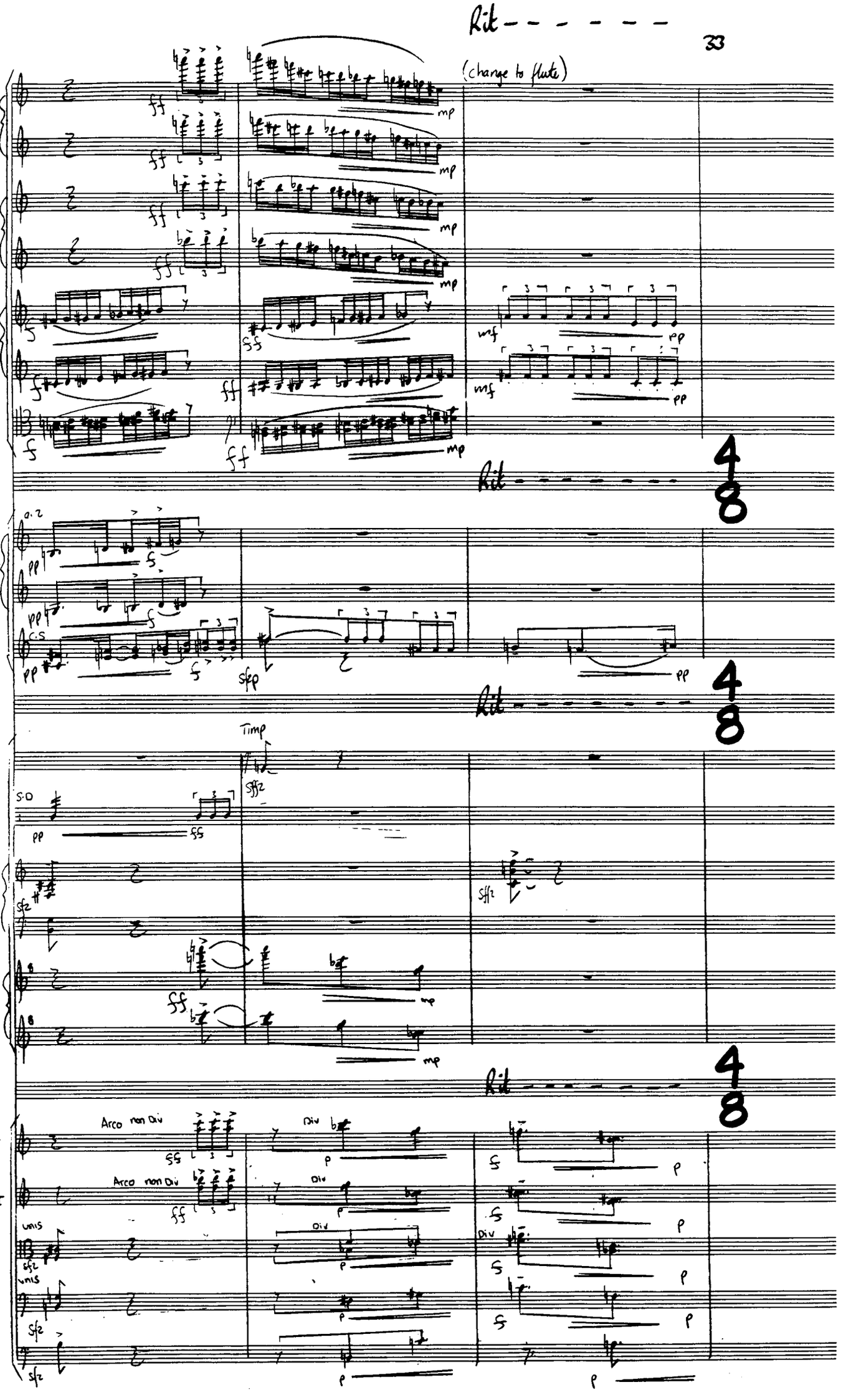
Vlas

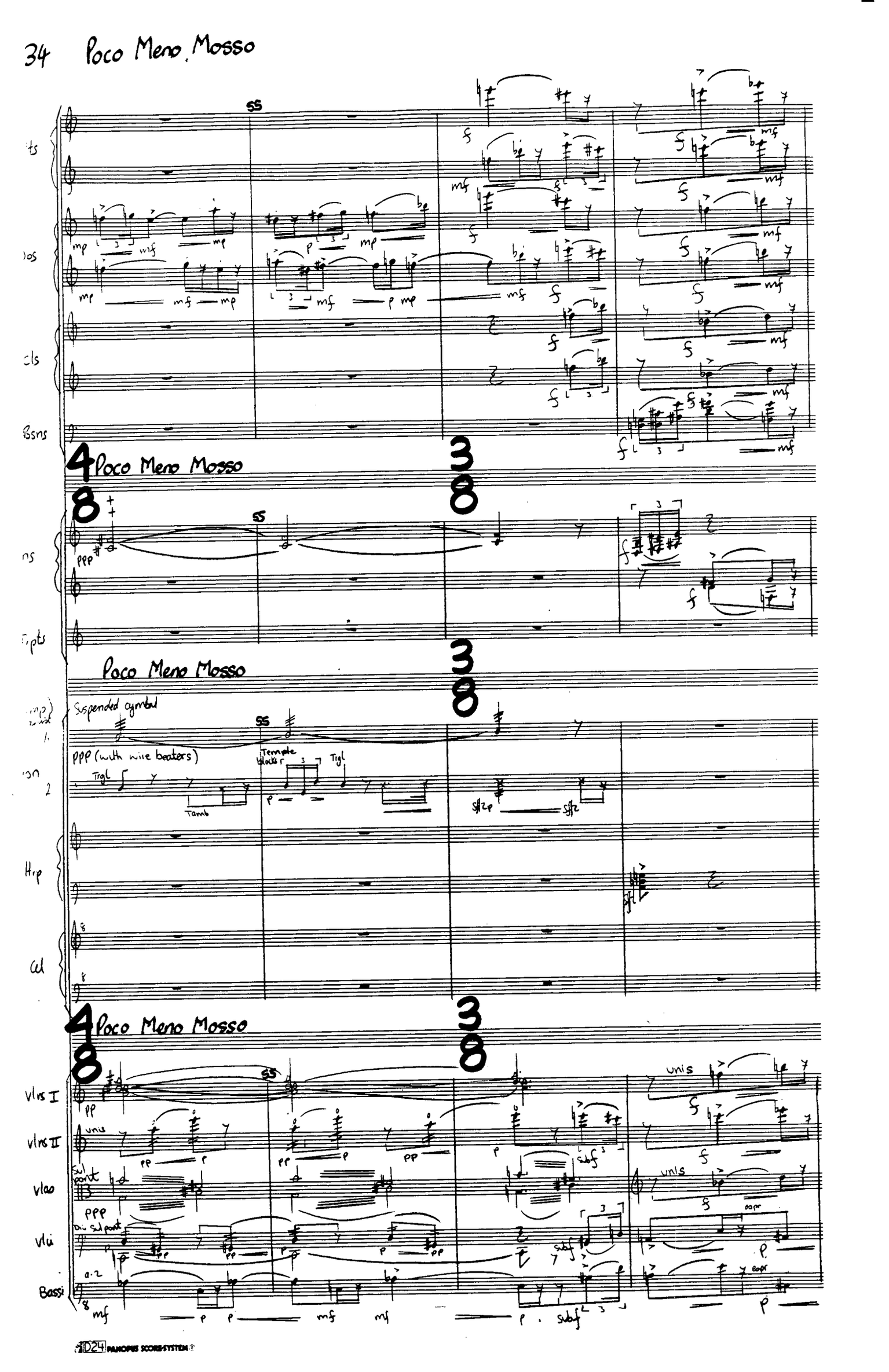
Vlcs

Solo

Poco fz

Basses


Rit - - - - - - -
(change to flute)
Rit - - - - - - -
Timp
Rit - - - - - - -
Arco non Div
Div
Arco non Div
Div
unis
Div
unis
Div


Poco Meno Mosso
Poco Meno Mosso
Poco Meno Mosso
Poco Meno Mosso
Suspended cymbal
ppp (with wire beaters)
Trgl
Tamb
Temple blocks
Trgl
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Bassi
unis
sul ponte
div. sul ponte
a 2

Molto Rit - - - - - A Tempo

Flt I change to Piccolo

Flts

Obs

Cls

Bsns

60 Picc

mp p pp

Molto Rit - - - - A Tempo

Trns

Pts

Molto Rit - - - - A Tempo

1. Tension 2

vib

Ped - -

Hrp

(D -> D#
F# -> F♮)

(D# -> D♮)

Cel

Molto Rit - - - - A Tempo

Solo Vl I

Tutti

Dolce

Solo

mf

colleg

Div

nat

Vlns II

Tutti

Vlas

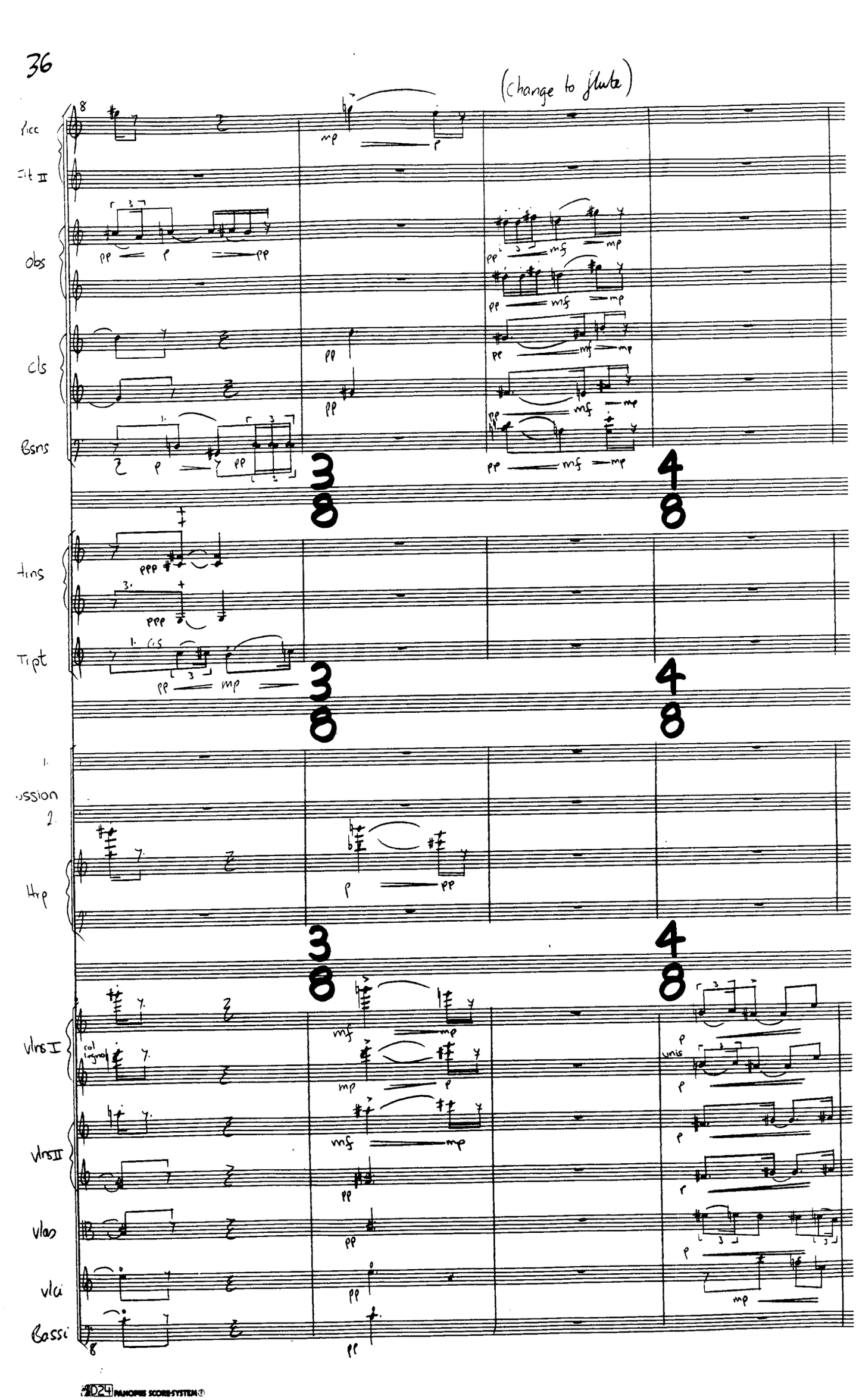
Div

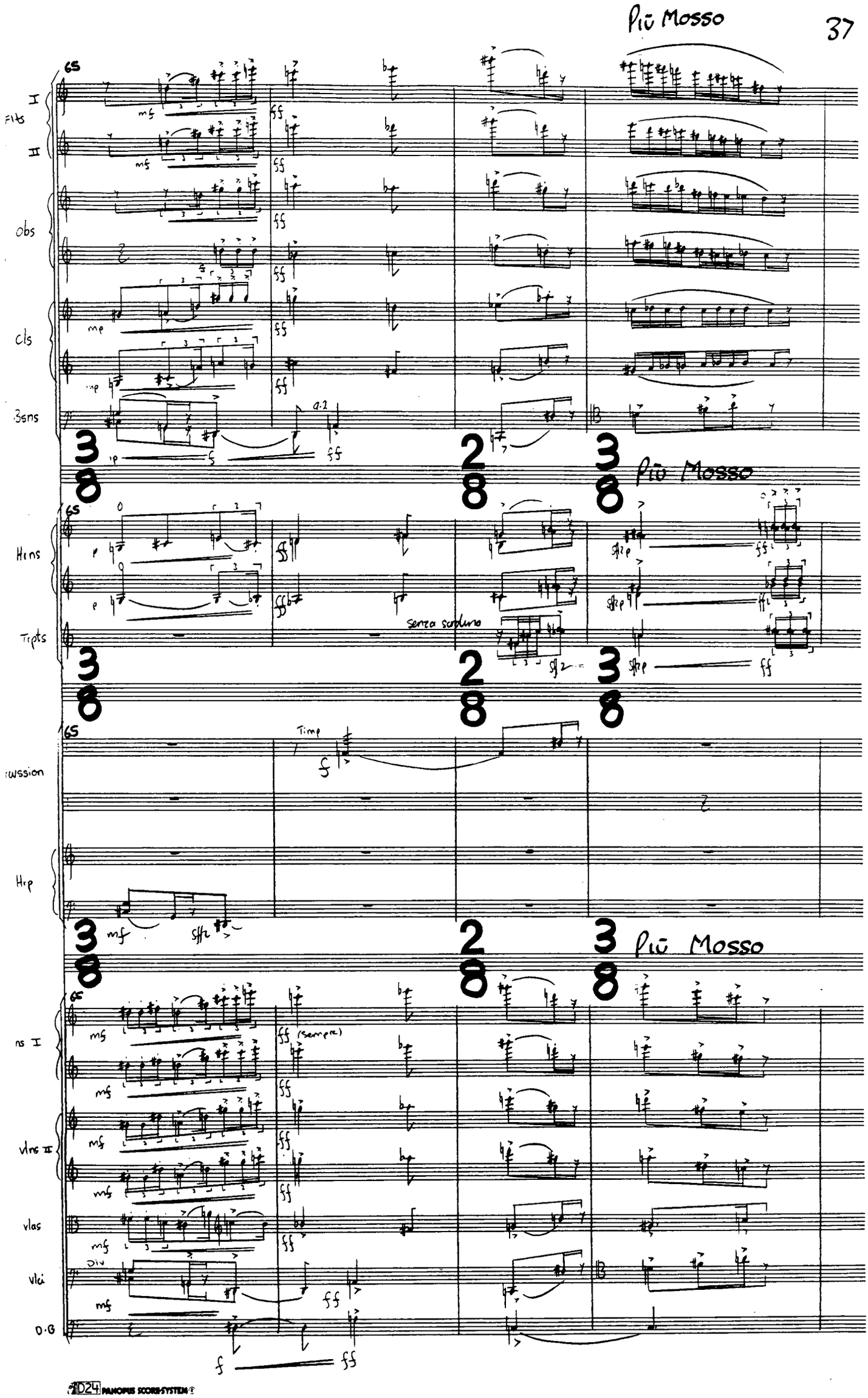
sfz

unis

Vlcs

Bassi




Più Mosso
65
Flts I
Flts II
Obs
Cls
Bsns
a.2
Più Mosso
Hrns
Trpts
senza sordino
Timp
Perc
Hrp
Più Mosso
Vlns I
Vlns II
Vlas
Vlcl
D.B
Div
(sempre)

Tempo Primo

Flts

Obs

Cls

Bsns

Tempo Primo

Hrns

Tpts

Timp.

1.

Percussion

2.

suspended cymbal

Hp

Cel

xyl.

vib

Hard beaters

Timp

Tempo Primo

Vlns I

Vlns II

Vlas

Vlci

D.B

Più Mosso!

Rit - - - - -

Flts

obs

Cls

Bsns

Più Mosso!

Hrns

Tpts

Più Mosso!

Rit - - - -

vib

ped

gliss

Hrp

Cel

Più Mosso!

Rit - - - -

marcato

Pizz

Div arco

sul ponti

Vlns I

Vlns II

Vlas

Vlcs

Dbs

Molto Meno Mosso (♩=46, ♪=92)

Flts

obs

cls

Bsns

Hrns

Tpts

1. Con Sord

Molto Meno Mosso

Percussion 1

Percussion 2

Hrp

Cel.

Molto Meno Mosso

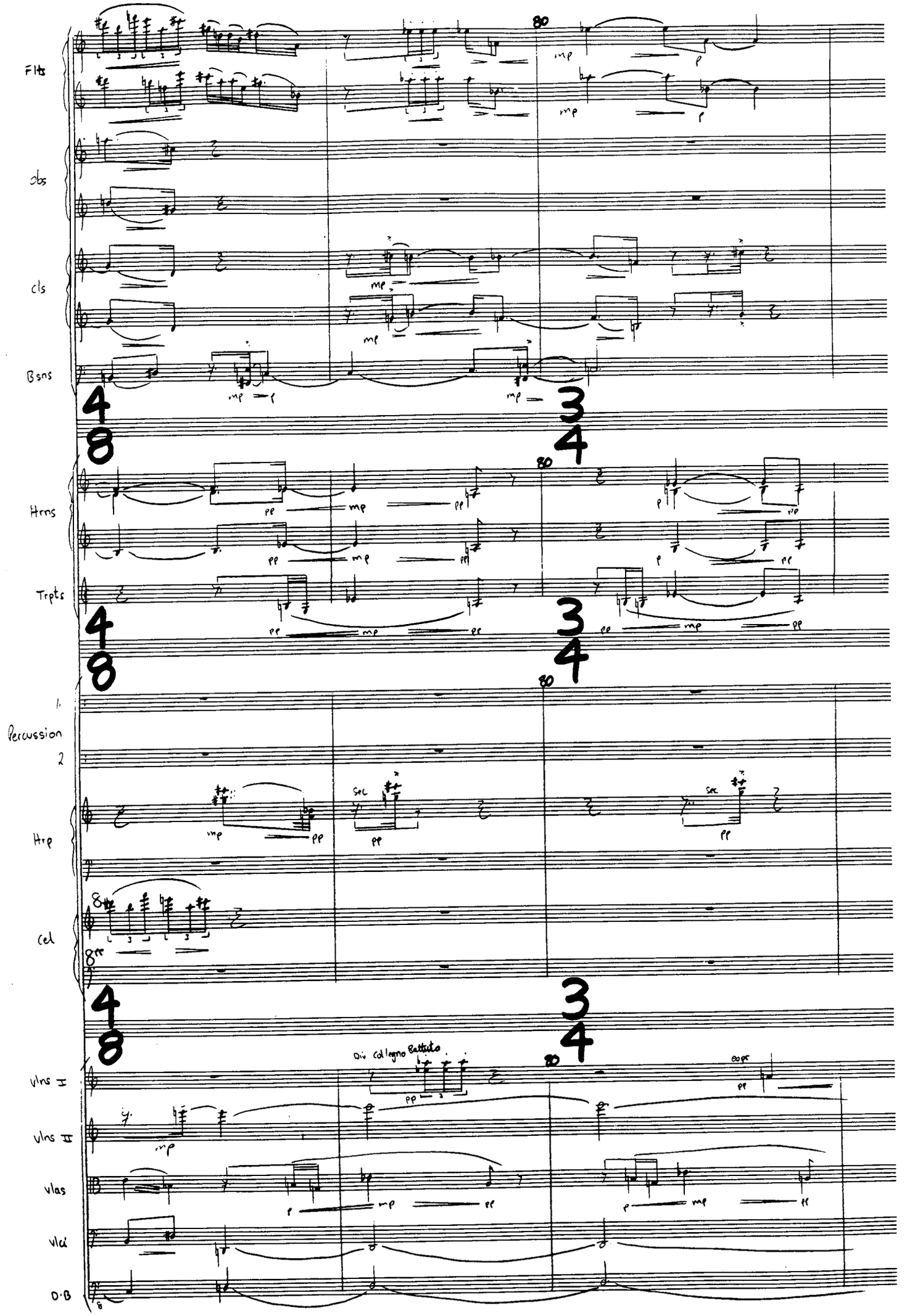
Vlns I

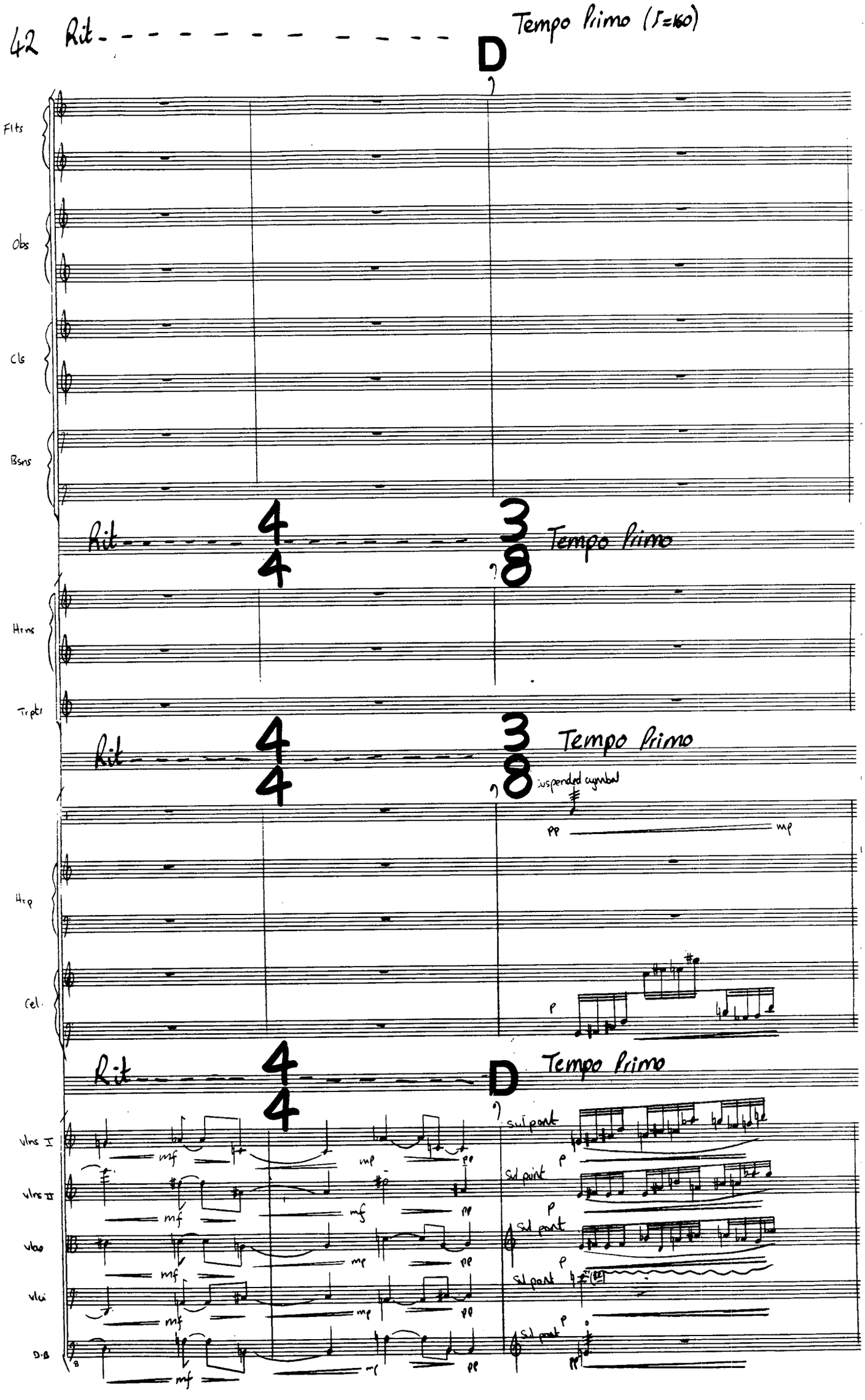
Vlns II

Vlas

Vlci

D.B





Flts

Obs

Cls

Bsns

Hrns

Trpts

Hrp.

Cel.

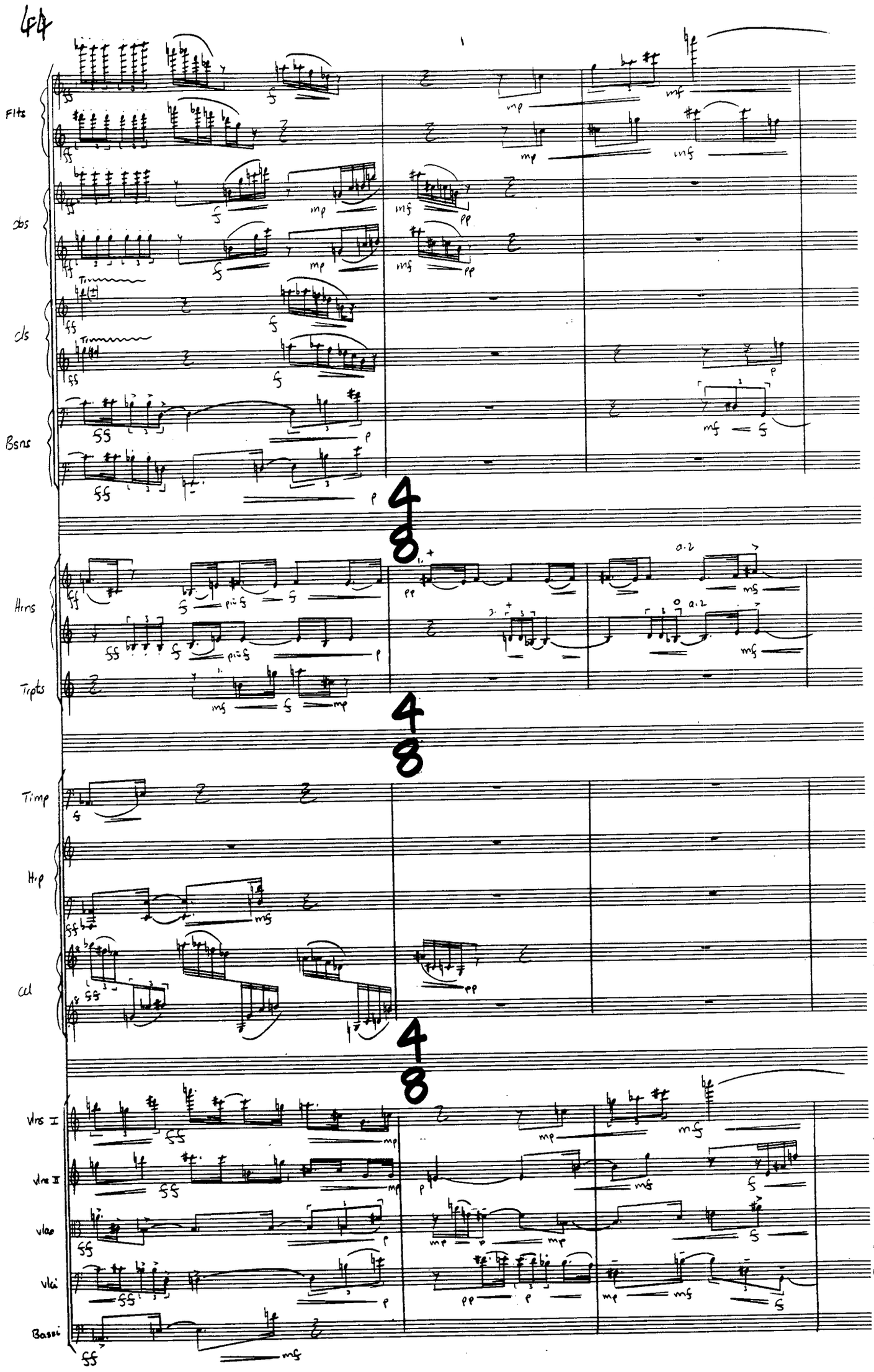
Vlns I

Vlns II

Vlas

Vlcs

Basses



Poco rit - - - - - Meno Mosso

Fls

Obs

Cls

Bsns

Poco rit - - - - Meno Mosso

Hrns

Tpts

Poco rit - - - - Meno Mosso

Timp

Hrp

Cel

Poco rit - - - - Meno Mosso

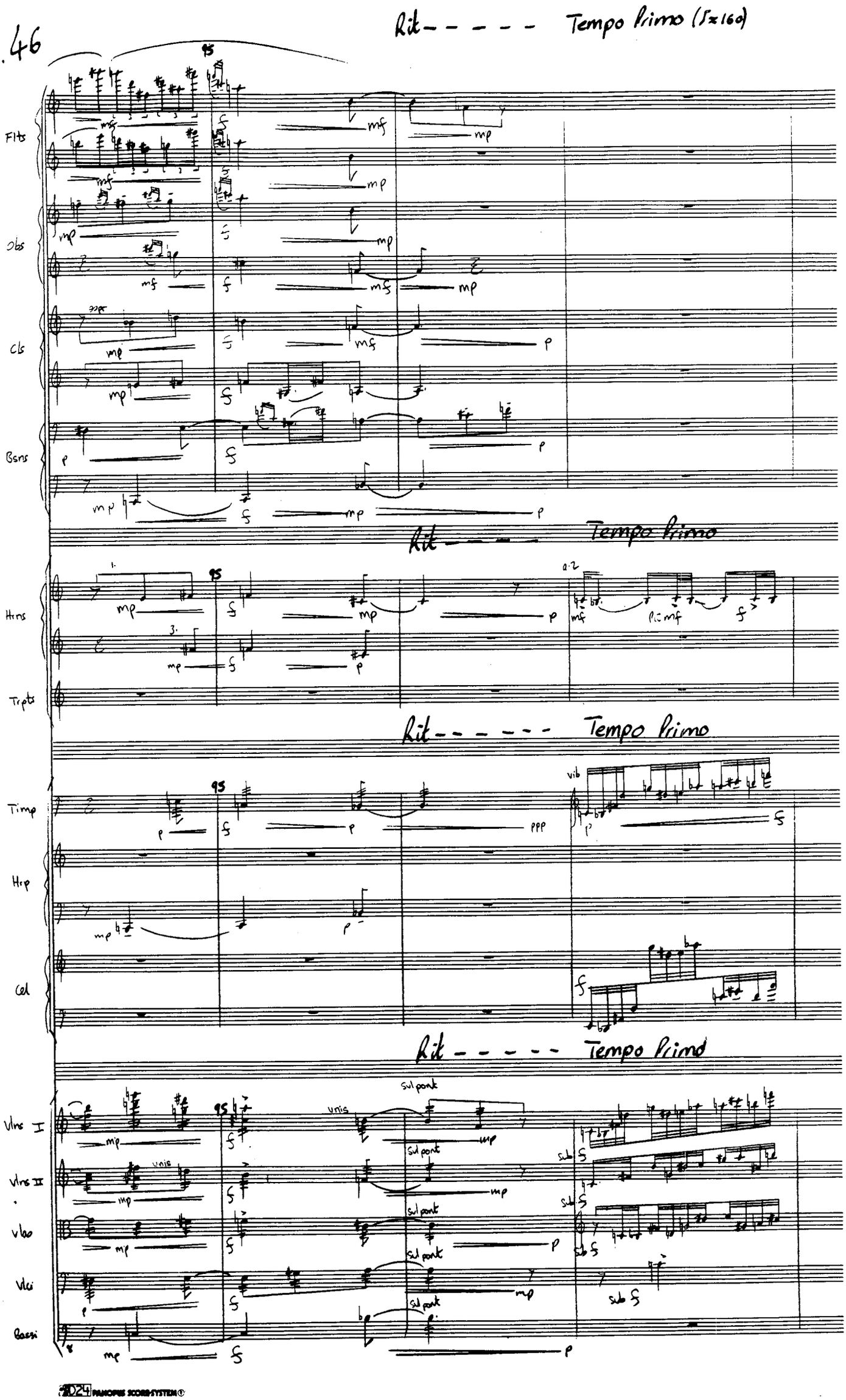
Vlns I

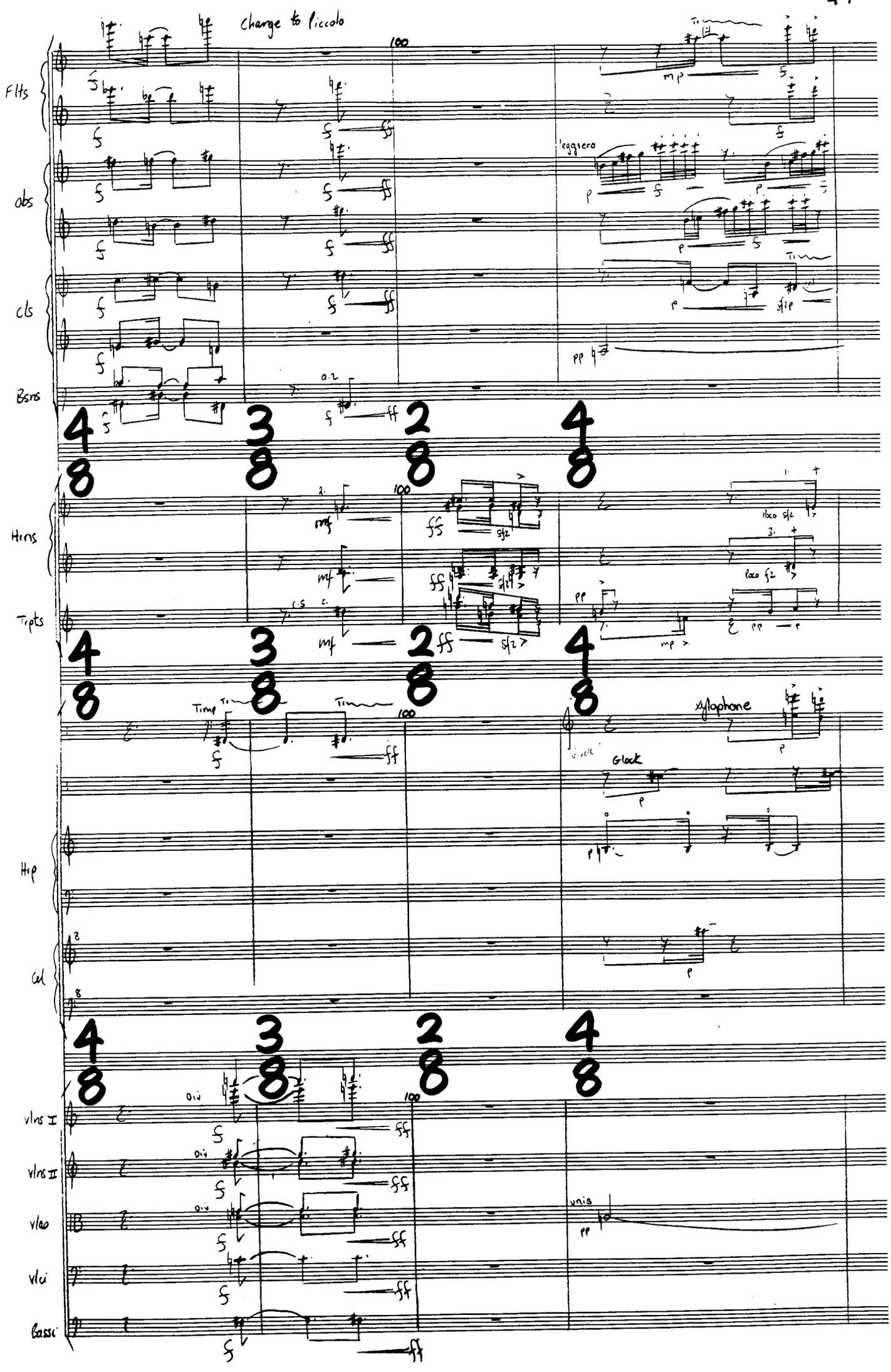
Vlns II

Vlas

Vlcs

Basses





Picc

Flt.

Obs

Cls

Bsns

Hrns

Tpts

Percussion 1

Percussion 2

Hrp

Cel

Vlns I

Vlns II

Vlas

Vlci

Bssi

105

Picc

Flt

Obs

Cls.

Bsns.

Hrns

Tpts

suspended cymbal

Hrp

crash cymbals

Cel.

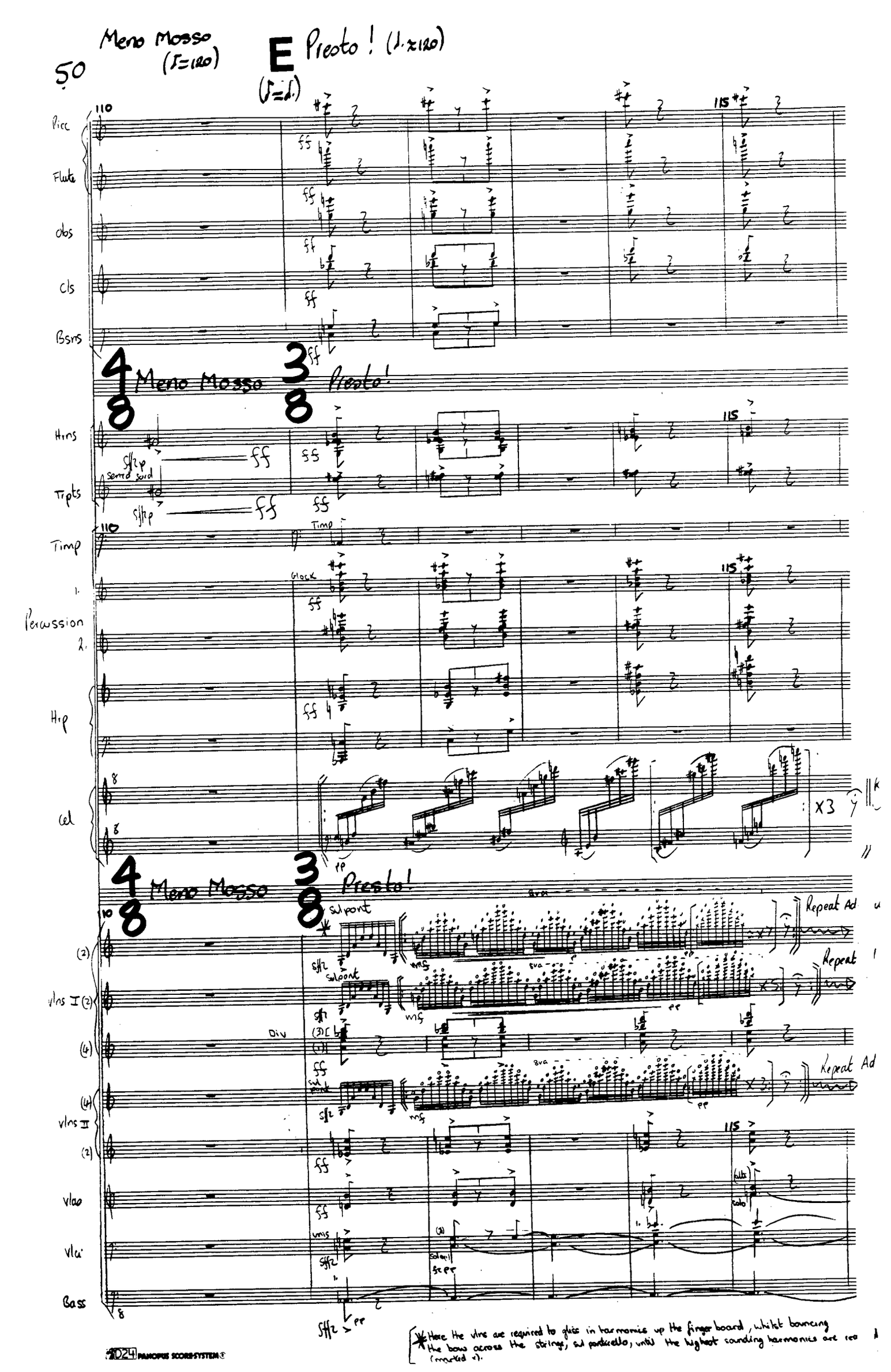
Vlns I

Vlns II

Vlas

Vlcs

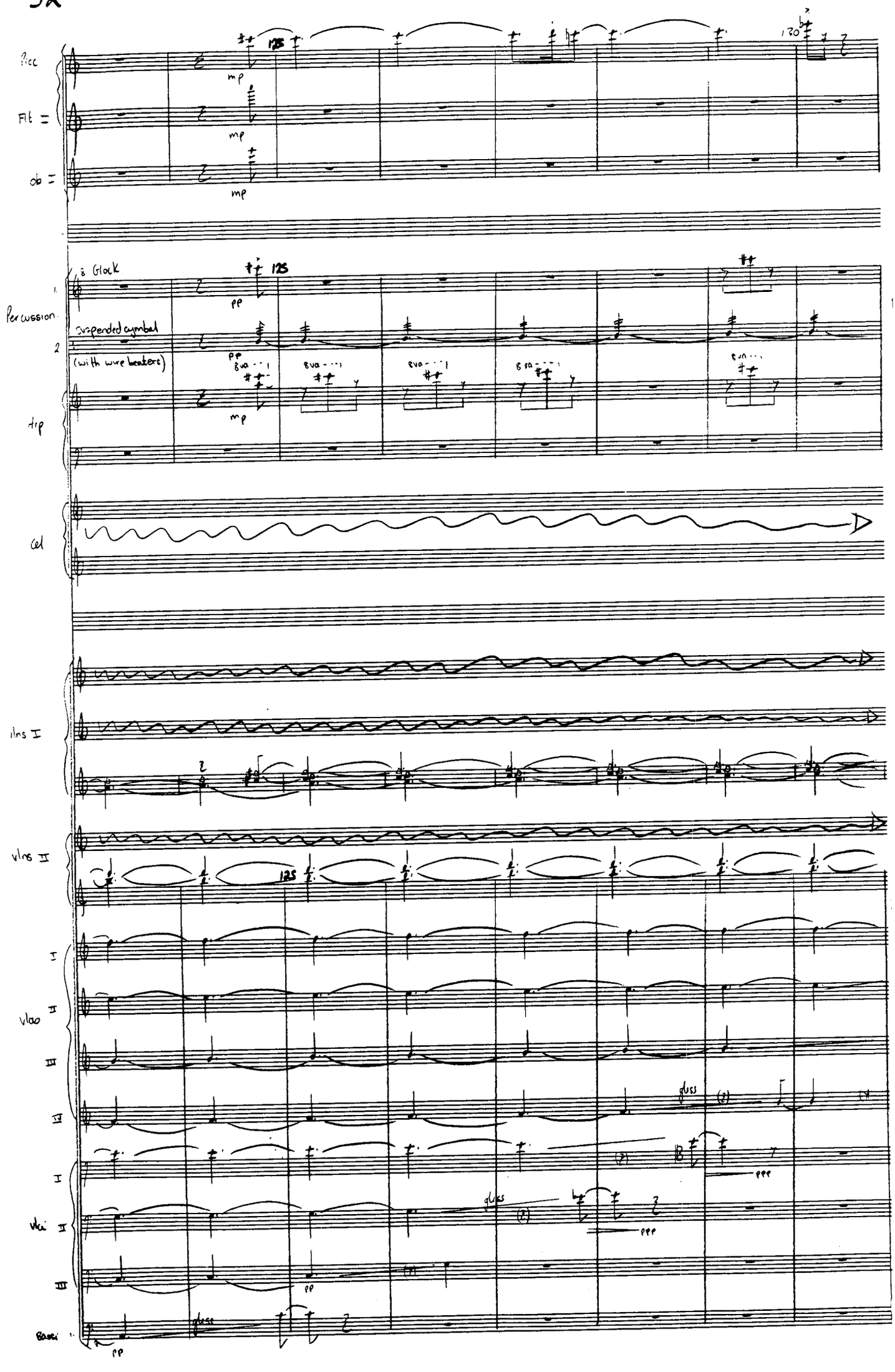
Basss

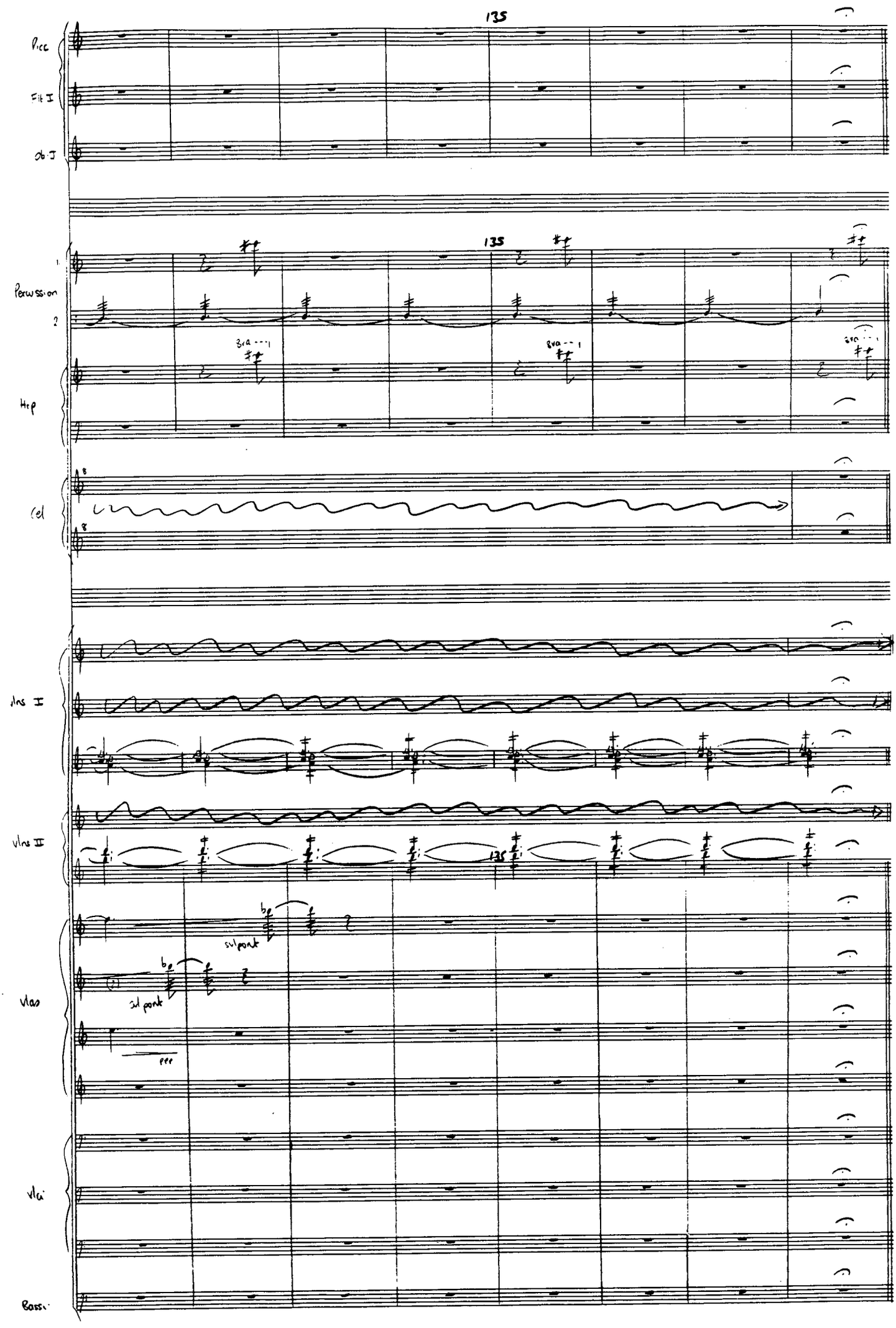

Meno Mosso (♩=120)
E Presto! (♩.=120)
(♩=♩.)
Picc
Flute
Obs
Cls
Bsns
Meno Mosso
Presto!
Hrns
Tpts
Timp
Glock
Percussion 1.
2.
Hp
Cel
X3
Meno Mosso
Presto!
sul ponte
Repeat Ad
Repeat
Div
Repeat Ad
Vlns I
Vlns II
Vlas
Vlcs
Bass
solo
Here the vlns are required to glide in harmonics up the finger board, whilst bouncing the bow across the strings, sul ponticello, until the highest sounding harmonics are reached (marked ↑).
2024 PANOPUS SCORE-SYSTEM

Picc.
Flt
Obs
Cls.
Bssns
Hrns.
Trpts.
1. Percussion
2.
Hrp
tum
cel
Vlns I
Vlns II
Vlao
Vlai
Bassi

120

Repeat Ad Libitum
gradually increasing the rest after each repetition




135
Picc
Fl I
Ob I
Percussion 1
Percussion 2
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlci
Basi
8va
sul ponte
ppp

AUTUMN MIST

Blow winds of Autumn - let your chilling breath

Take the live herbage from the mead, and strip

The shady forest of its green attire;-

And let the bursting clouds to fury rouse

The gentle brooks.

Your desolating sway sheds no sadness upon me,

What dignity, what beauty, in this change,

From mild to angry, and from sad to gay,

Alternate and revolving!

III

Autumn Mist

Lento ♩x42

Picc

Flt II

Solo Pensive

Obs

Cls

Bsns

Lento ♩=42

Hrns

Trpts

Lento ♩=42

Timp

sempre

Percussion 1.

Percussion 2.

Hrp

sempre ppp

Lento ♩=42

Vlns I

con sordino

Vlns II

Vlas

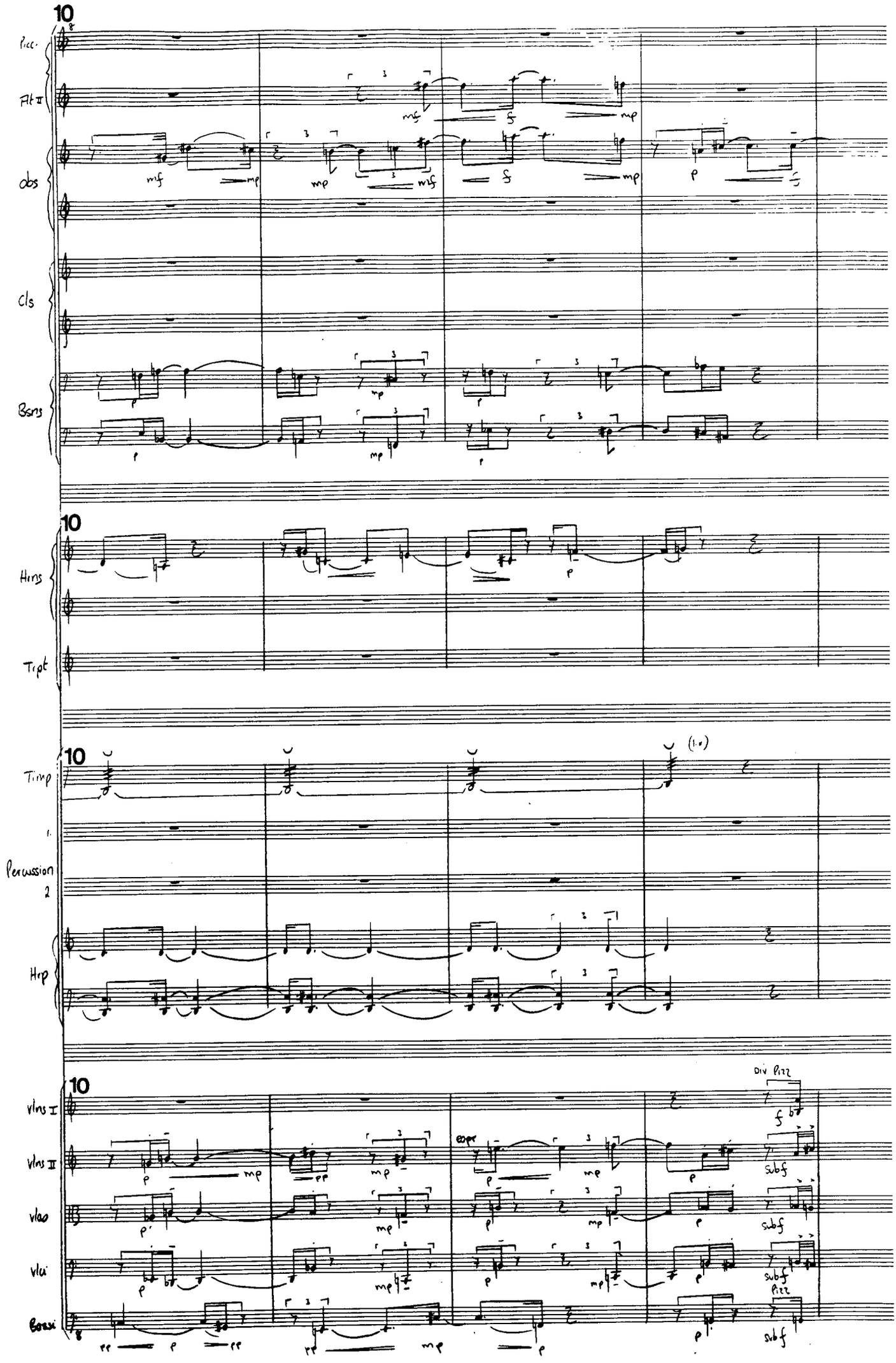
Vlcs

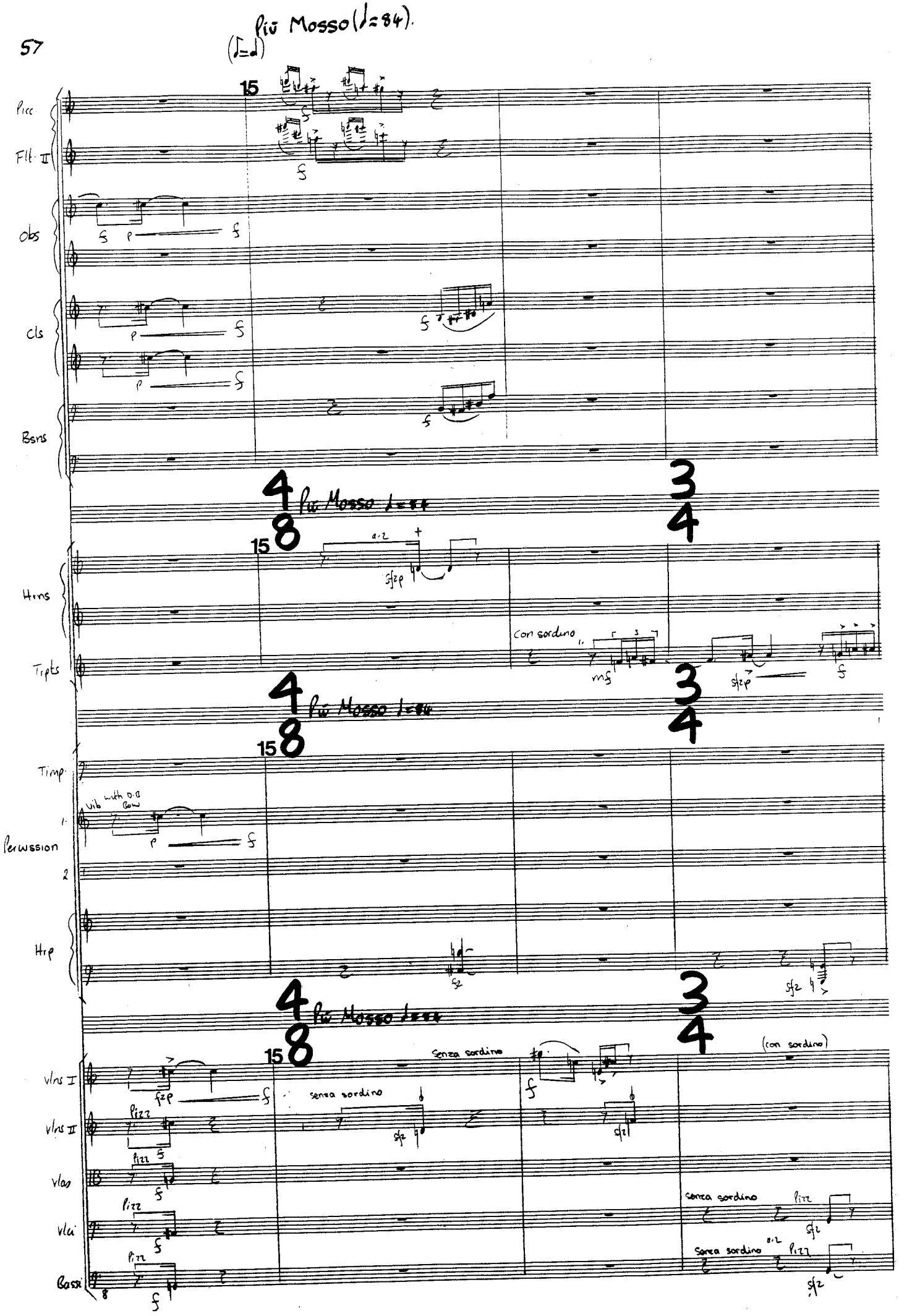
Basses

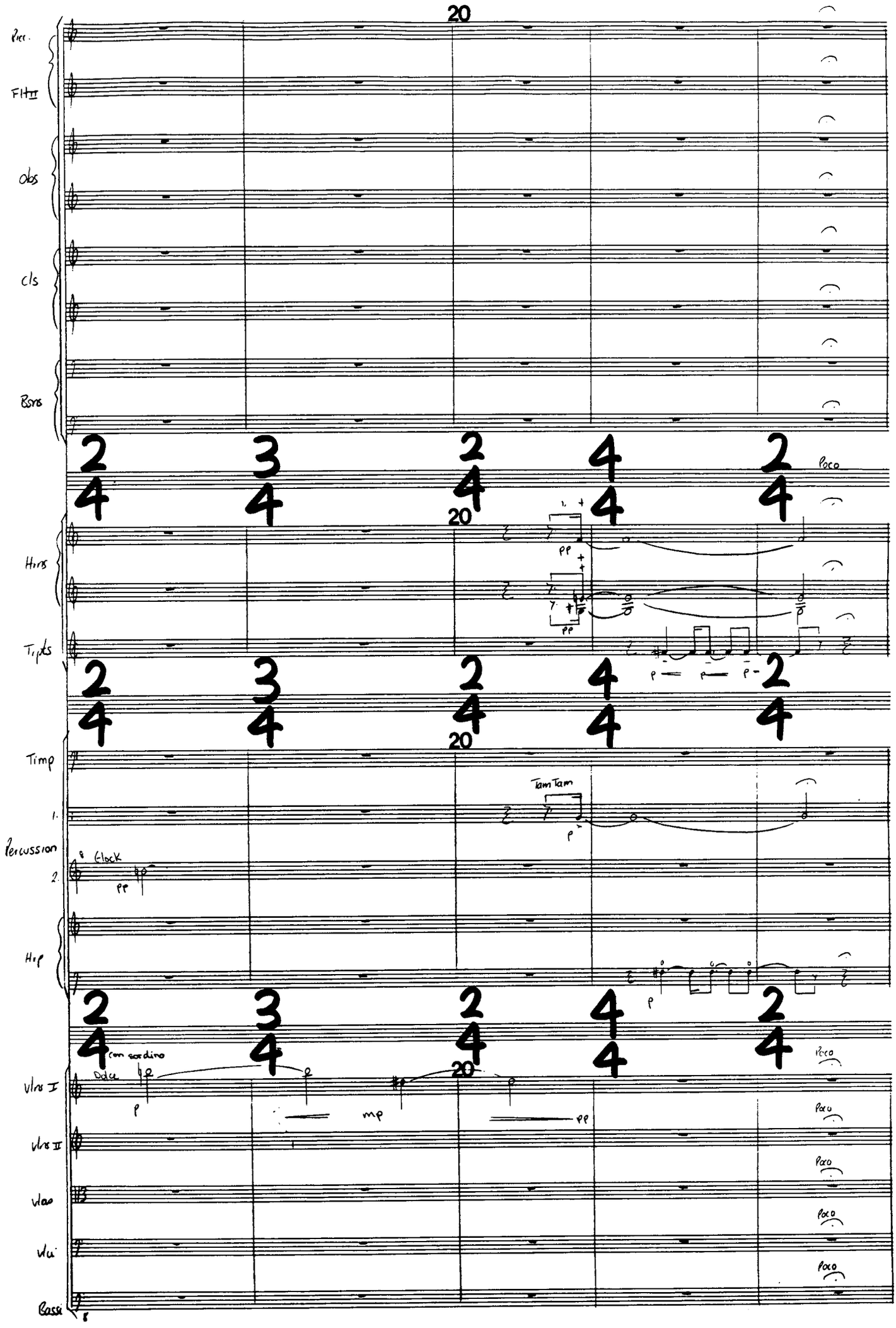
(♪=♩) Più Mosso ♩=84 Tempo Primo (♩=42)

Picc.
Flt II
obs
cls
Bsns
Hrns
Tpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
vlas
vlcs
Basss

Solo
lontano
(sempre)
(sempre)


10
Picc.
Flt II
Obs
Cls
Bsns
Hrns
Trpt
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basss
(1.)
Div Pizz
Pizz
subf


Più Mosso (♩=84).
Picc.
Flt. II
Obs
Cls
Bsns
Più Mosso
Hrns
Tpts
Con sordino
Timp.
Vib with o.a Bow
Percussion
Hrp
Vlns I
Vlns II
Senza sordino
(con sordino)
Vlas
Vlci
Basi
Pizz



Tempo Primo (♩=42)

Picc

Fl I, II

Obs

Cls

Bsns

25

sec

sec

dolce

(niente) pp

(niente) pp

Poco fz

Poco fz

Tempo Primo

Hrns

Trpts

(sempre)

(sempre)

Tempo Primo

Timp

slow gliss

Percussion 1

Percussion 2

vib

Ped.

Hrp

Tempo Primo

Vlns I

Vlns II

Vla

Vlc

Basi

con sordino

sul pont

sul pont con sordino

Pizz

arco

sul pont

Pizz

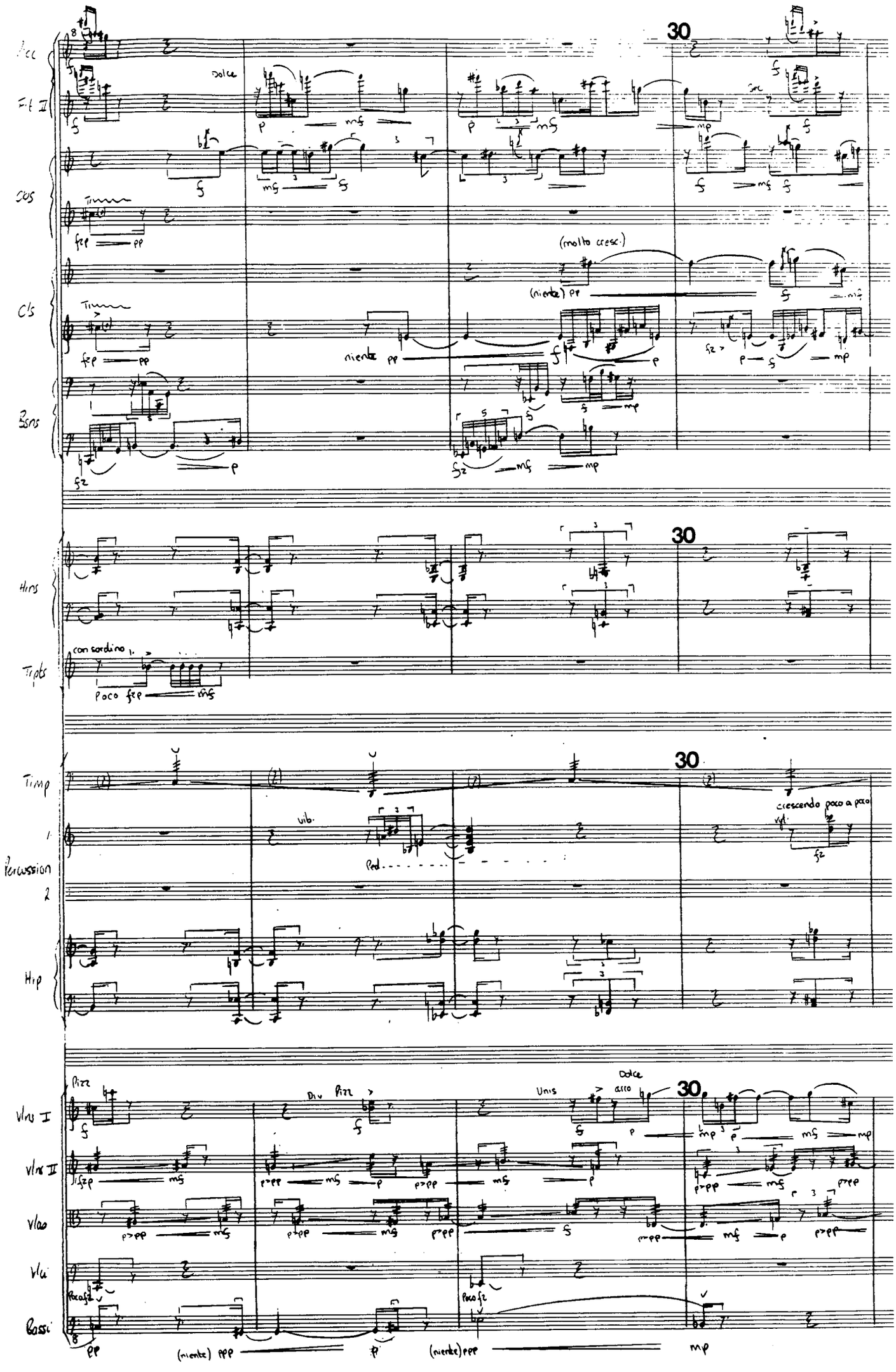
Poco fz

con sordino

(niente) ppp

(niente) ppp

(niente) ppp


Fl. I
Fl. II
Cos
Cls
Bsns
Hrns
Trpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses
30
Dolce
(molto cresc.)
(niente) pp
niente pp
con sordino
Poco fpp
vib.
Ped.
crescendo poco a poco
Pizz
Div
Unis
Dolce
arco
Poco fz
(niente) ppp

(♩=♩) Più Mosso ♩=42 Tempo Primo ♩=42

Picc

Flt. II

obs

cls

Bsns

Hrns

Tpts

Timp

Percussion 1.

Percussion 2.

Hrp

Vlns I

Vlns II

Vlas

Vlcs

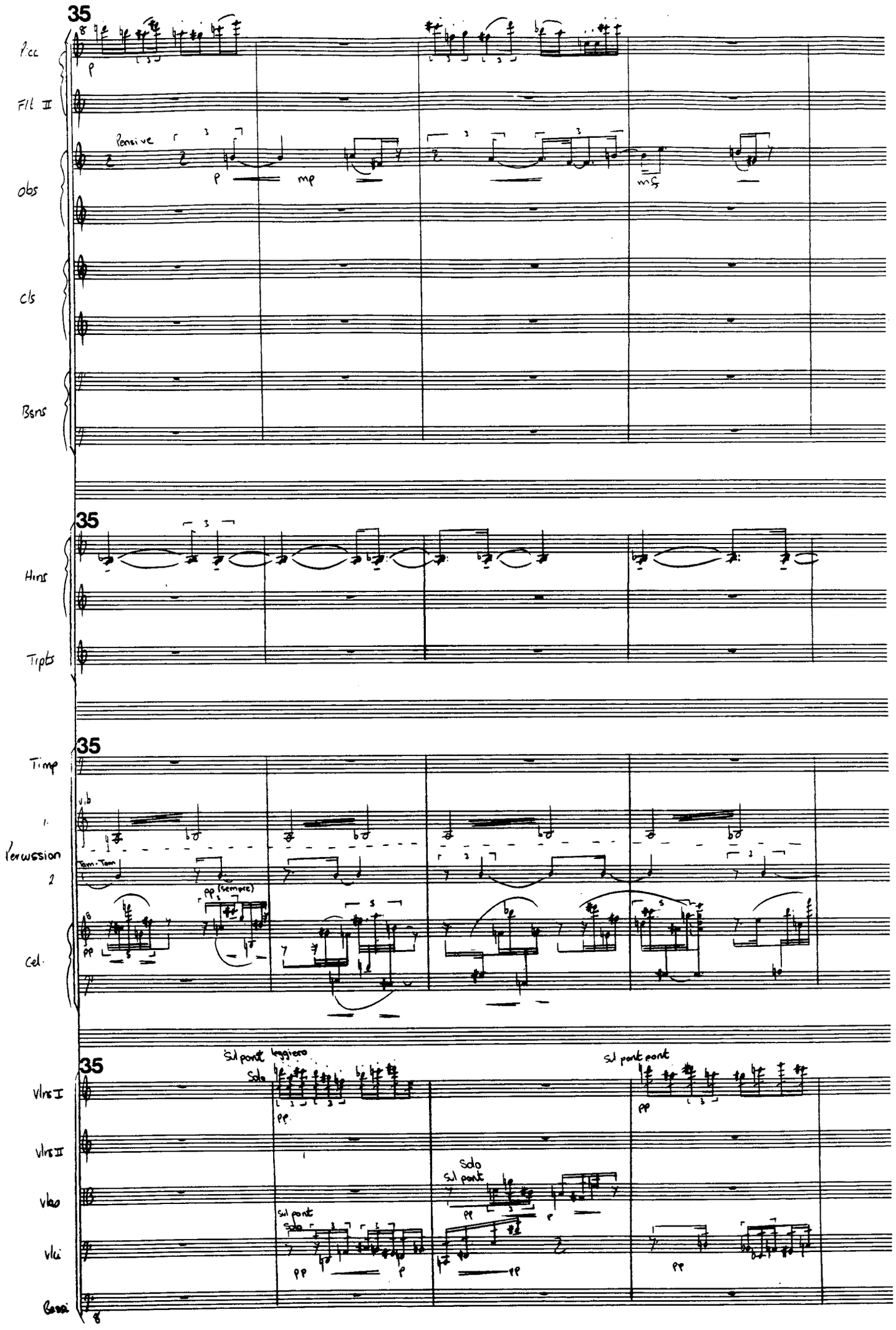
Basses

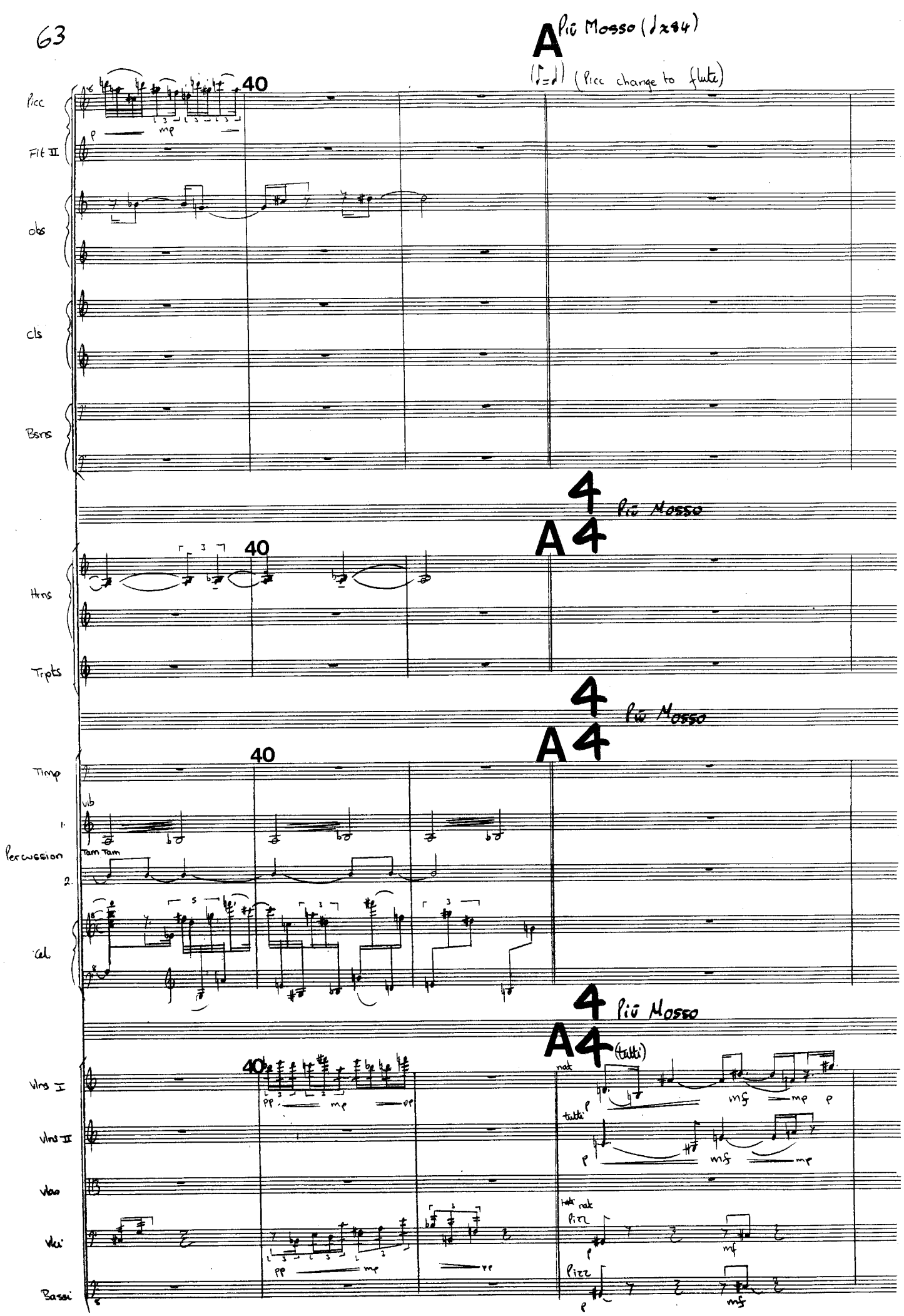
(Hard beaters) vib Ped

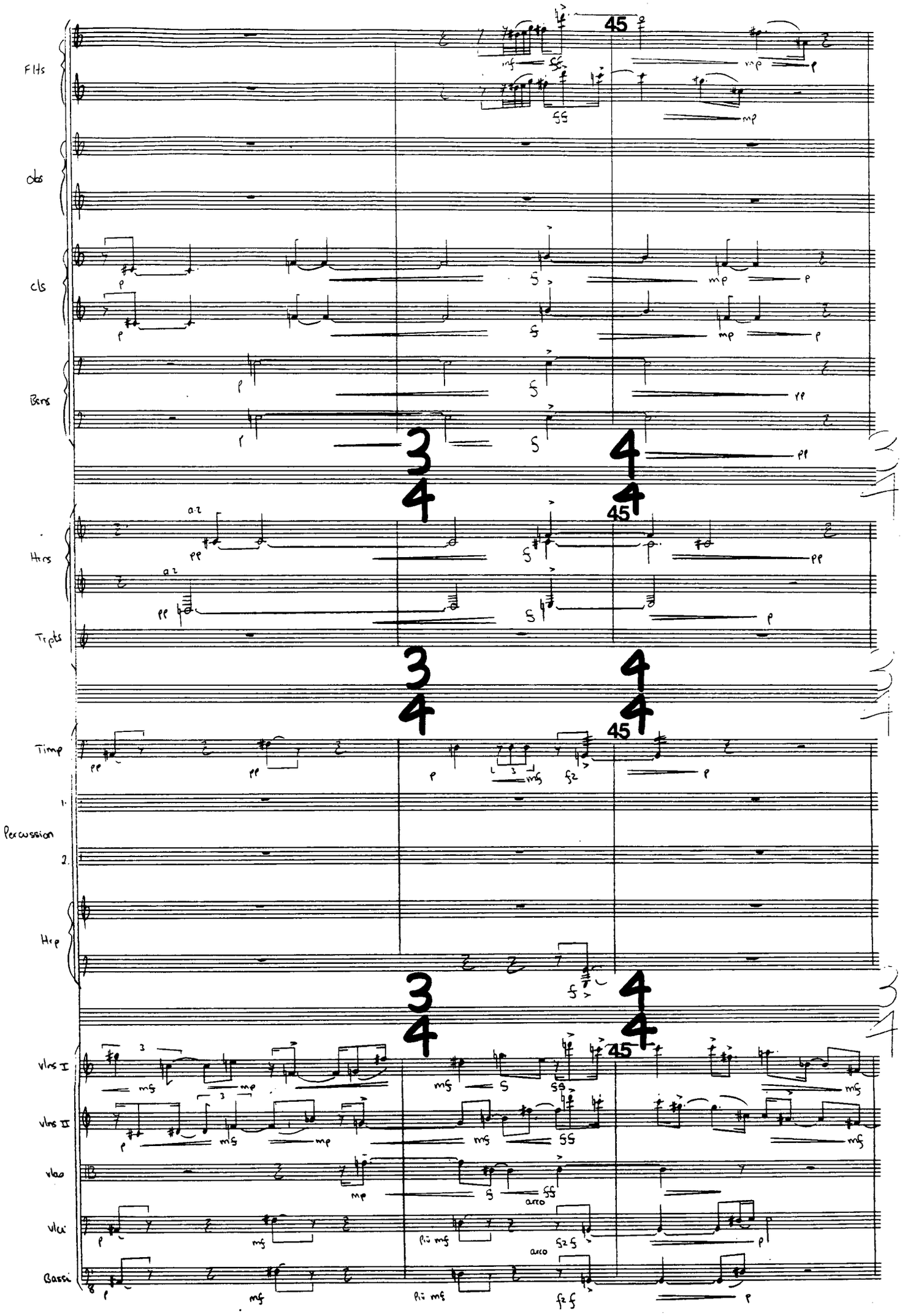
Roto Toms

vib soft beaters Ped Tom Tom (with wooden part of Tom-Tom beater)

Senza sordino Div Pizz arco senza sordino


35
Picc
Fl I
Pensive
p
mp
mf
Obs
Cls
Bsns
35
Hrns
Tpts
35
Timp
v.b
Percussion 1
Tam-Tam
pp (sempre)
Percussion 2
pp
Cel.
35
Sul pont leggiero
Solo
pp
Sul pont pont
pp
Vlns I
Vlns II
Solo
Sul pont
pp
p
Vlas
Sul pont
Solo
pp
p
Vlcs
pp
Basss


A Più Mosso (♩x84)
(♩=♩) (Picc change to flute)
40
Picc
Flt II
obs
cls
Bsns
Più Mosso
A4
Hrns
Tpts
Timp
vib
Tam Tam
Percussion
cel
Più Mosso
A4 (tutti)
Vlns I
Vlns II
Vlas
Vlcs
Bassi
pp
mp
mf
mf
p
nat
tutti
Pizz



Flts

Obs

Cls

Bsns

Hrns

Tpts

Timp

Percussion 1.

2.

Hrp

Vlns I

Vlns II

Vlas

Vlcs

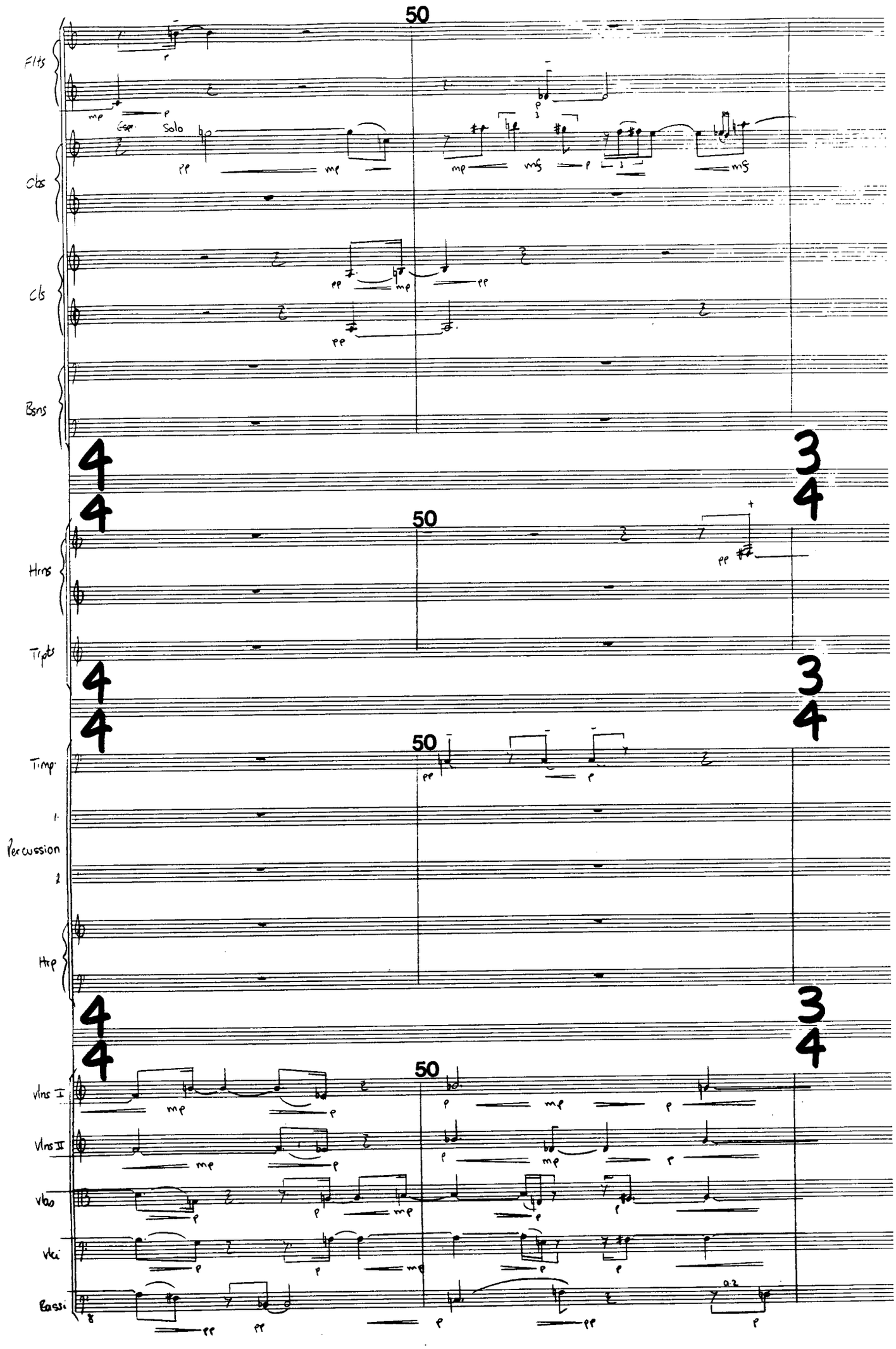
Basses

flautando

flautando

Pizz 1.

arco flaut.


50
Flts
Solo
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlci
Bassi

Flts

Obs

Cls

Bsns

Hrns

Tpts

Timp

(covers off)

Percussion 1.

suspended cymbal (with wire beaters)

2

Hrp

Vlns I

Vlns II

Vlas

Vlci

Bassi

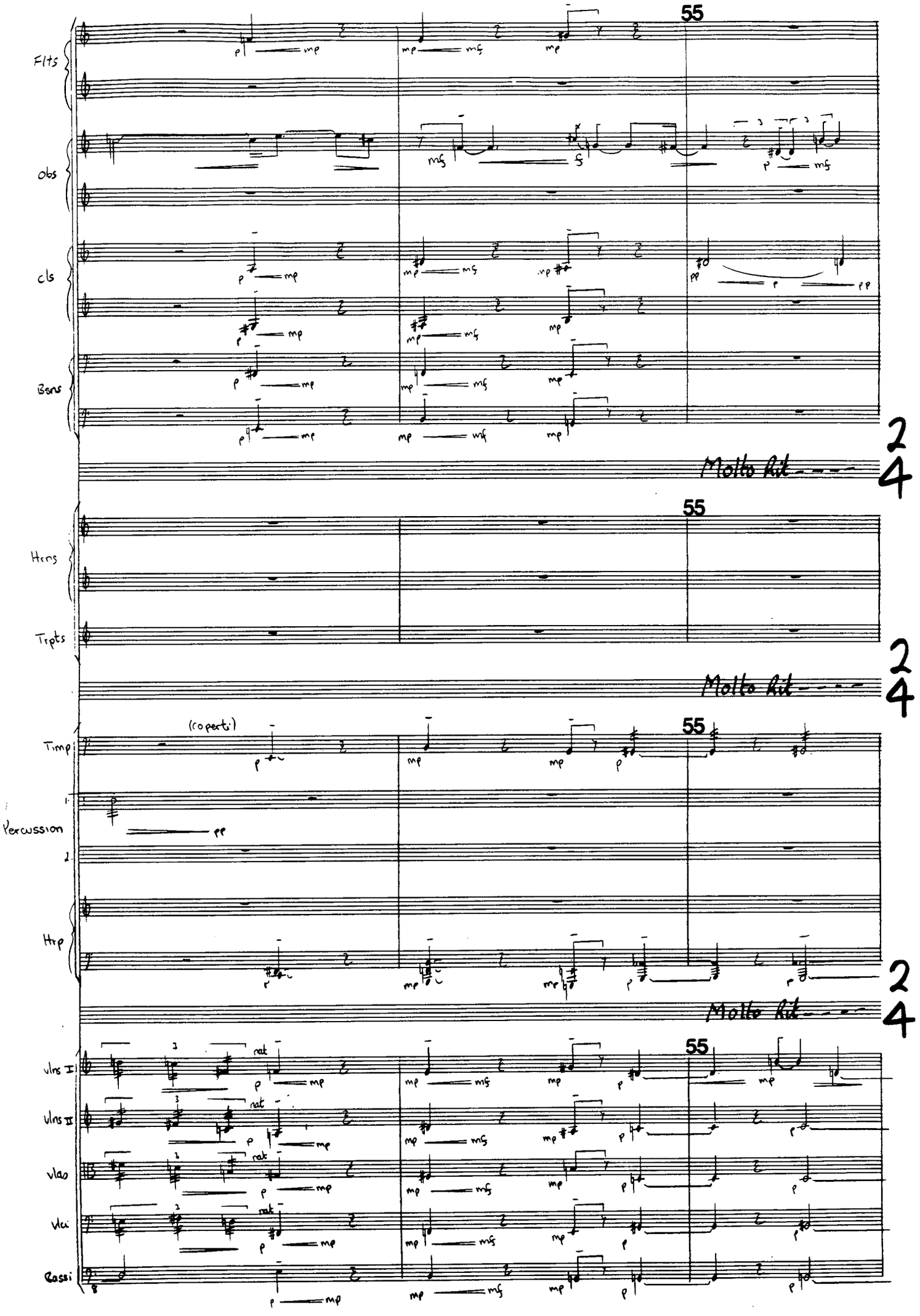
pizz

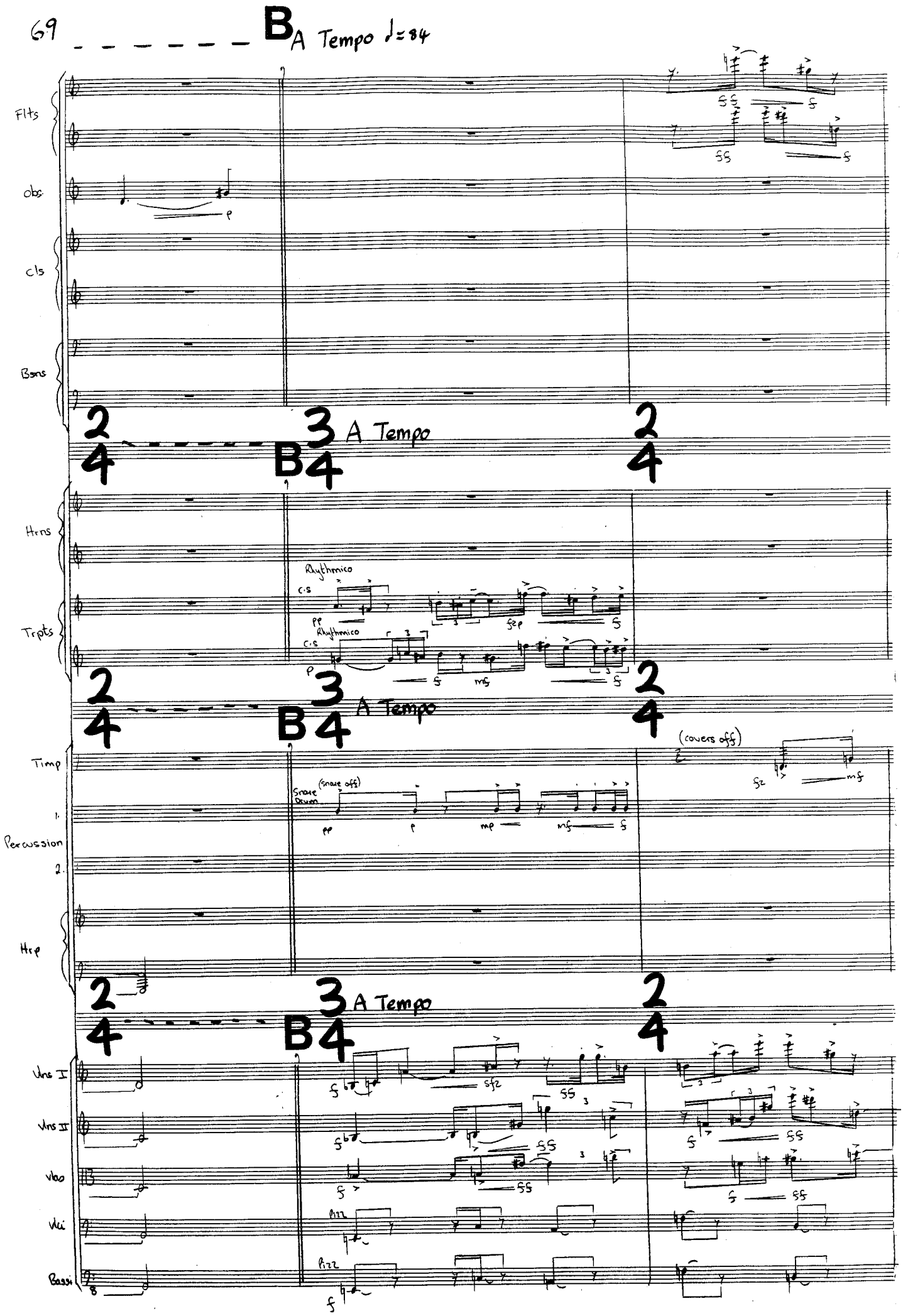
arco

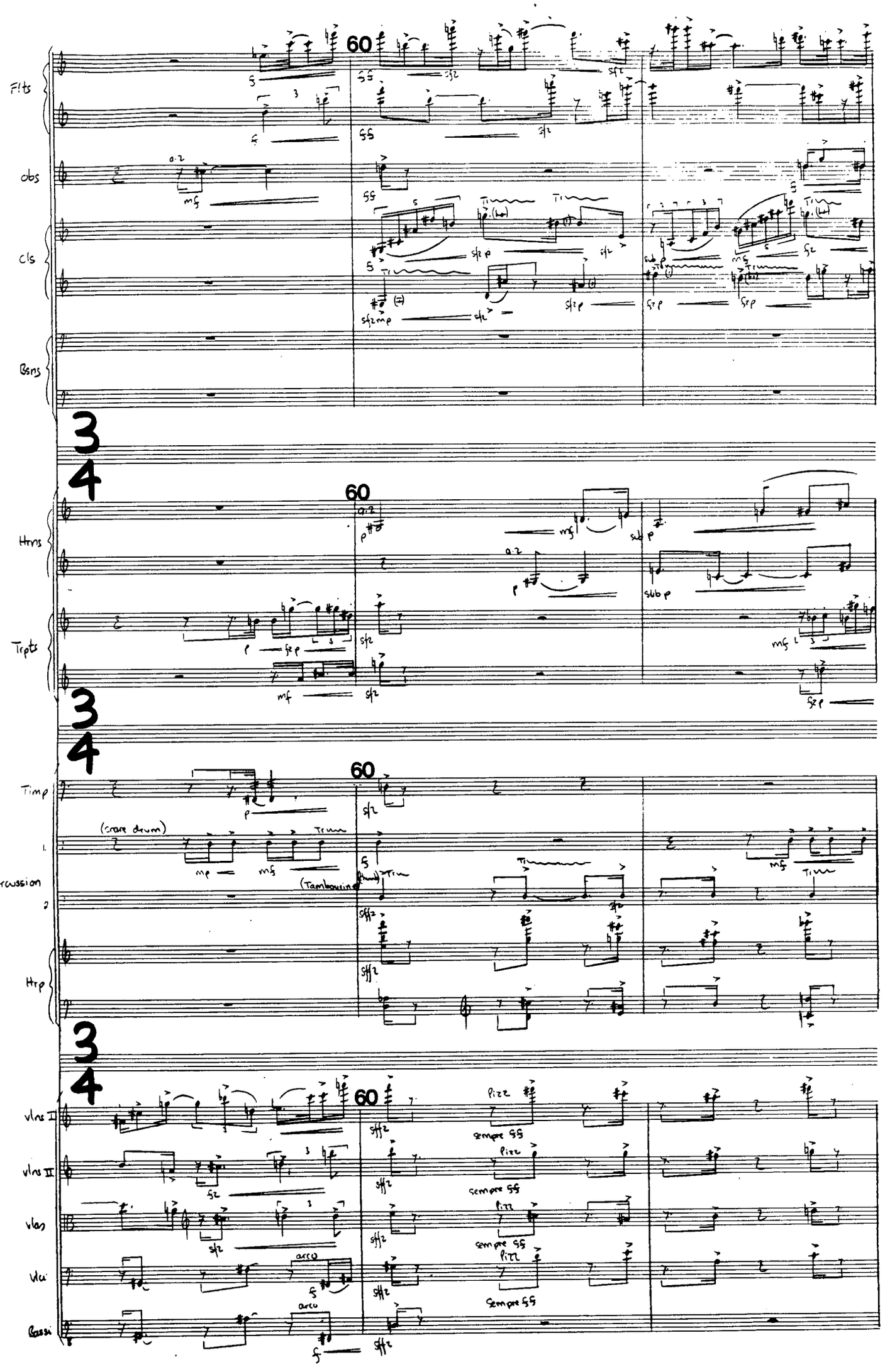
sul pont

sub p

nat


55
Flts
Obs
Cls
Bsns
Molto Rit - - -
2
4
Hrns
Tpts
(coperti)
Timp
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses
rat


69
B A Tempo ♩=84
Flts
obs
cls
Bsns
A Tempo
Hrns
Rhythmico
c.s
Trpts
Timp
(snare off)
Snare Drum
(covers off)
Percussion
Hrp
Vns I
Vns II
Vlas
Vlci
Bass
Pizz
PANOPHUS SCORE-SYSTEM


Flts
obs
Cls
Bsns
Hrns
Trpts
Timp
(snare drum)
Percussion
(Tambourine)
Hrp
vlns I
vlns II
vlas
vlci
Bassi
60
3
4
Trill
sempre ss
arco

Flts

obs

Cls

Bsns

Hrns

Trpts

Timp

Percussion 1

2

Hrp

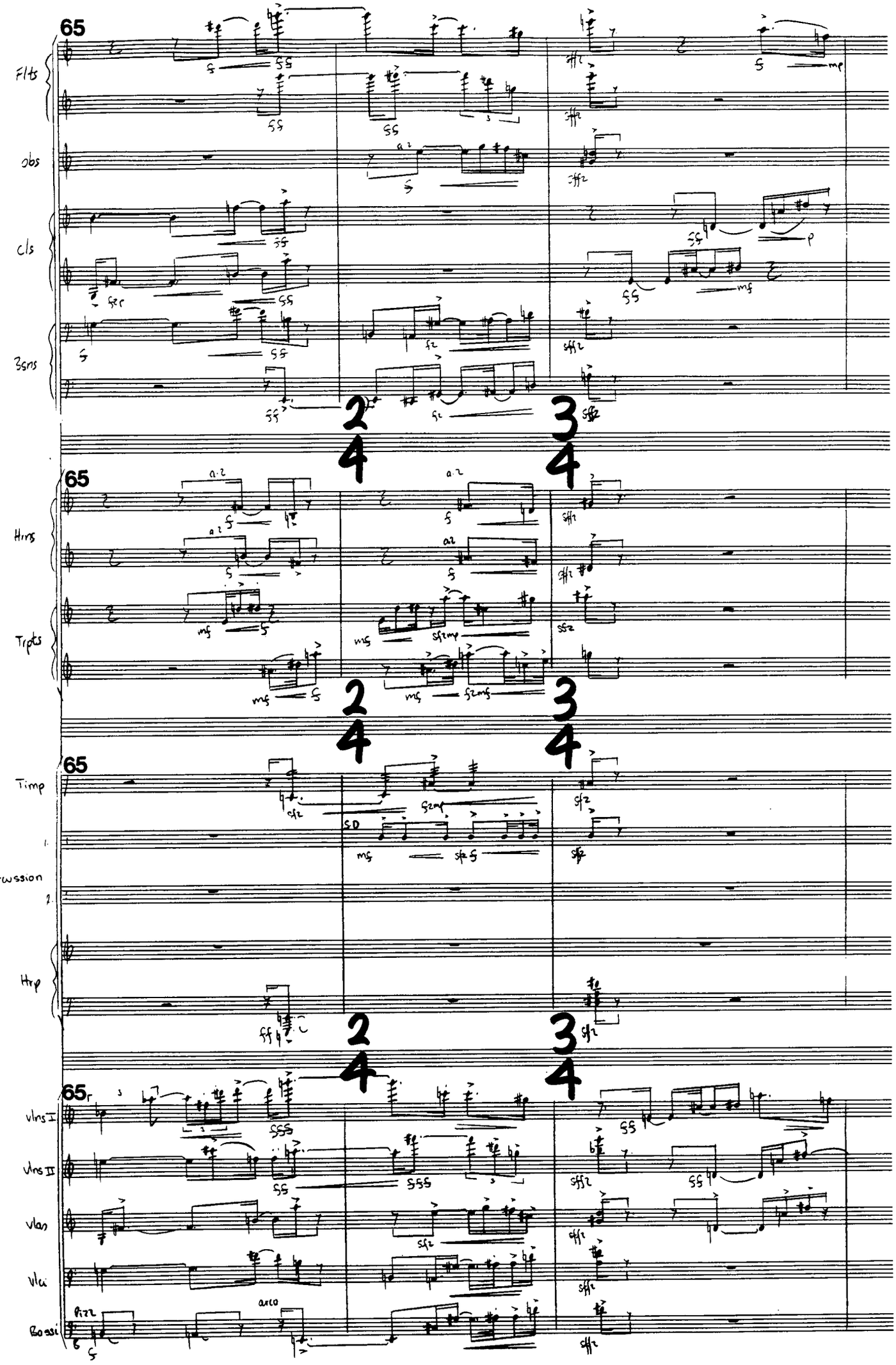
Vlns I

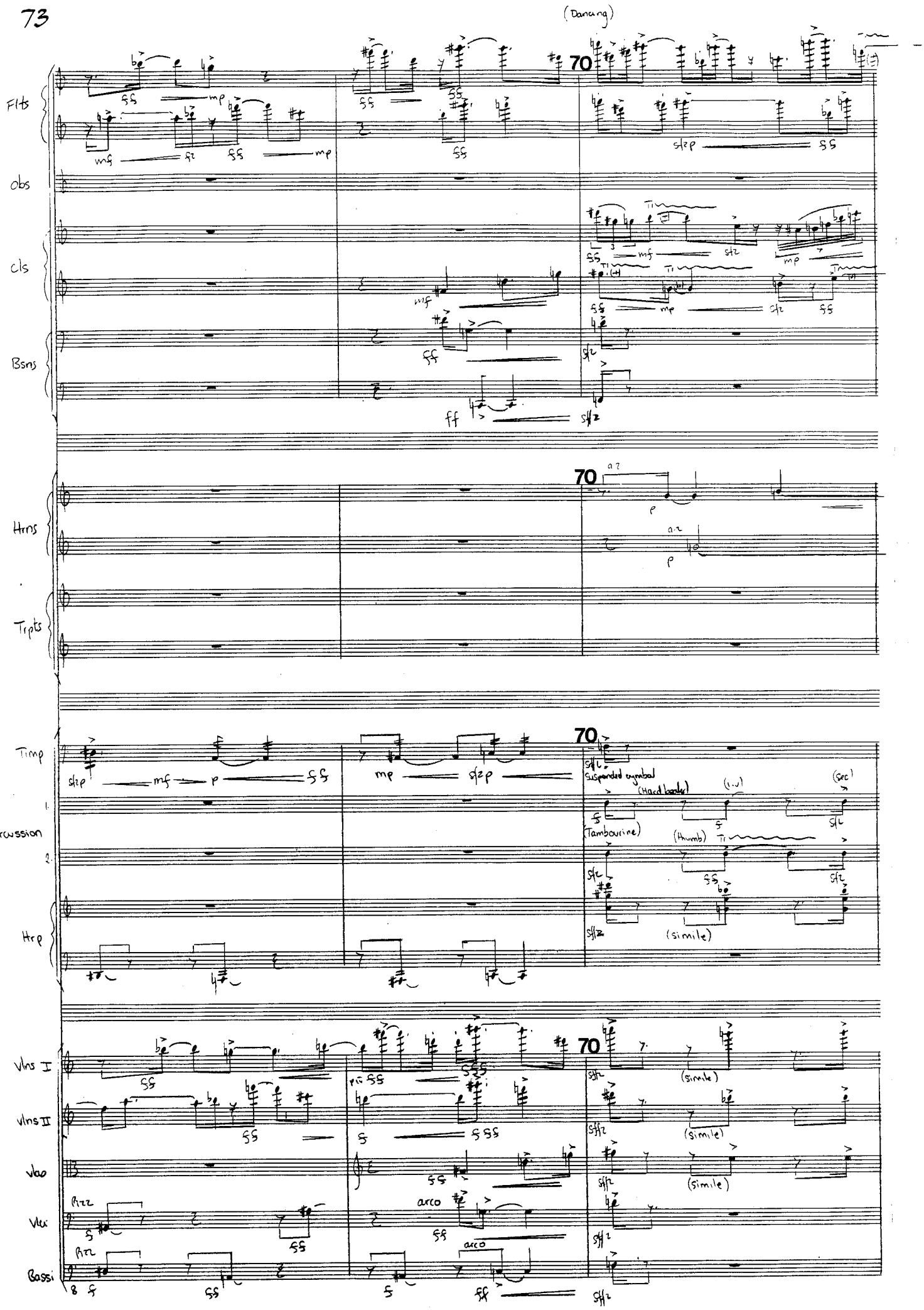
Vlns II

Vlas

Vlcs

Basses




(Dancing)
70
Flts
Obs
Cls
Bsns
Hrns
Tpts
Timp
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses
Suspended cymbal
(Hard border)
(Tambourine)
(Thumb)
(simile)
arco
pizz

Flts

Obs

Cls

Bsns

Hrns

Trpts

Timp

Percussion 1

Percussion 2

Hrp

Vlns I

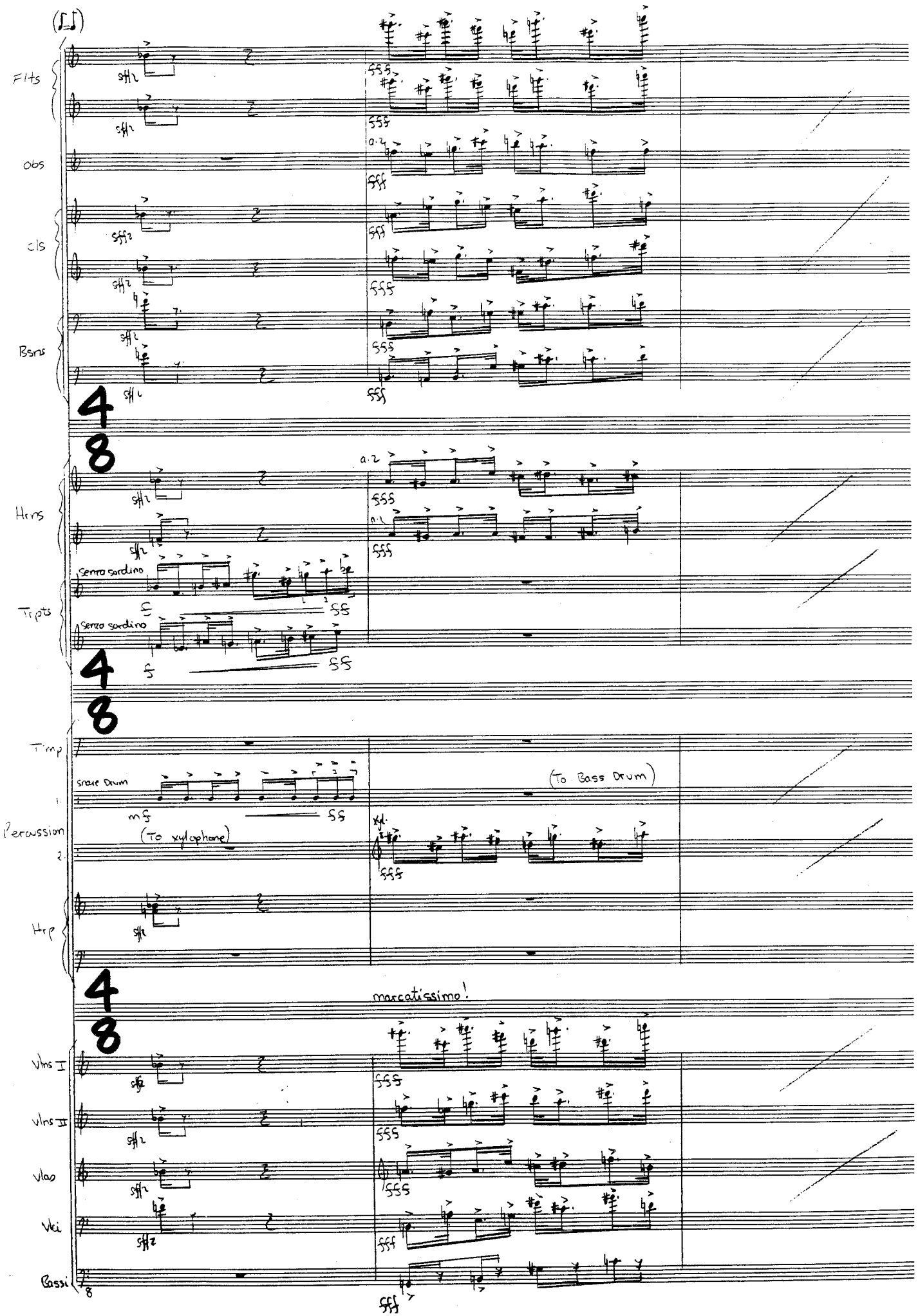
Vlns II

Vlas

Vlci

Bassi

(to snare drum)


Flts
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlci
Basss
sfz
fff
a 2
Senza sordino
f
ff
Snare Drum
mf
(To xylophone)
xyl.
(To Bass Drum)
marcatissimo!

C Lento, l'istesso tempo (♩x42)

75

Flts

Solo (spr)

Obs

Cls

Bsns

C 4/4 Lento, l'istesso Tempo

75

Hrns

Solo

Trpts

C 4/4 Lento, l'istesso Tempo

75

Timp

Solo!

Bass Drum (Hard beater)

Percussion

symbols

Tam Tam

(Hard beater!)

(sempre)

(soft beater)

Hrp

(simile)

C 4/4 Lento l'istesso Tempo

75

Vlns I

Vlns II

Vlas

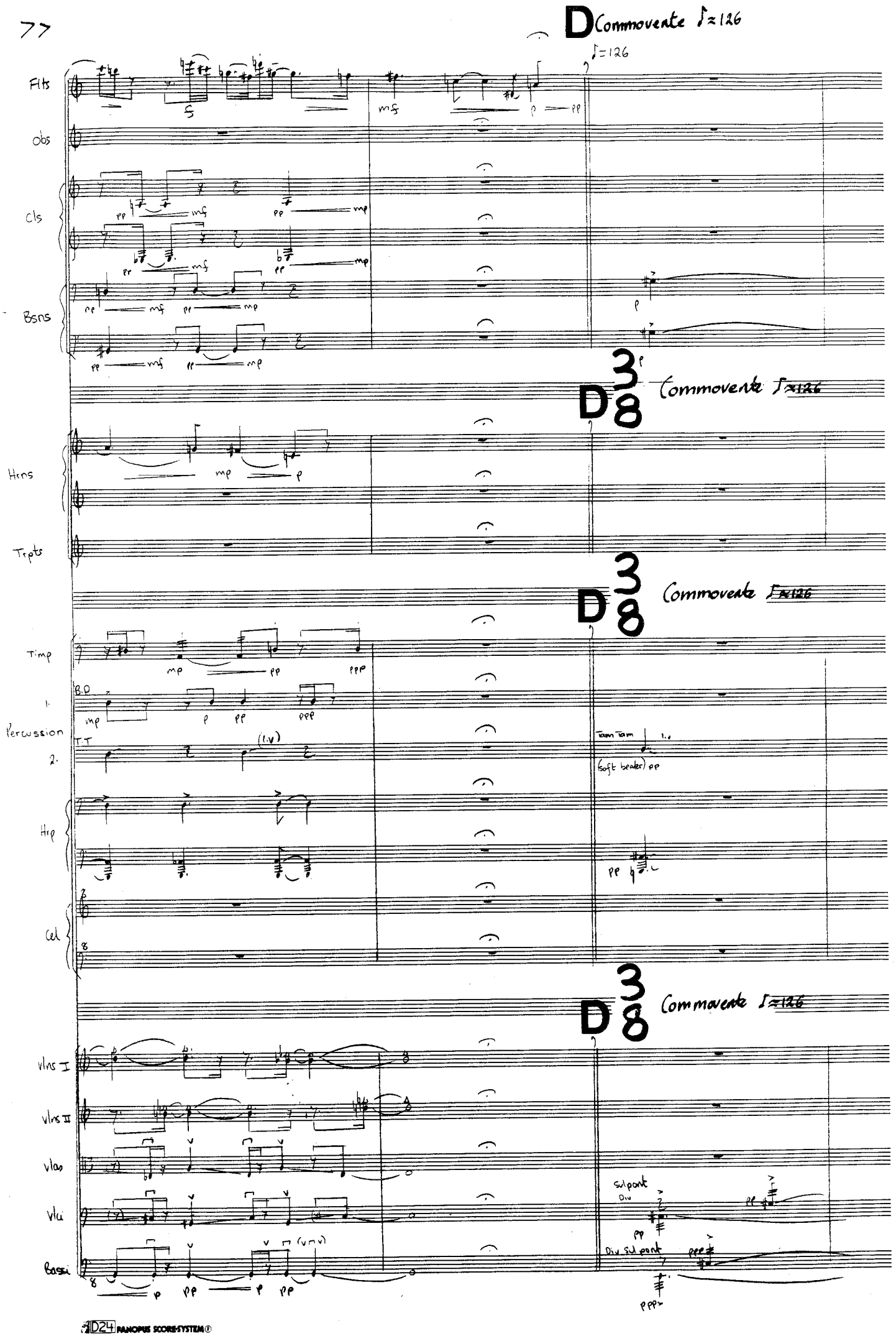
con sordino

Vlcl

con sordino

Bassi

con sordino


D Commovente ♪=126
Fls
obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Basses
Tam Tam
(soft beater)
Sul ponti
Div
Div Sul ponti

Flts

obs

Cls

(a 2)

Bsns

Hrns

Rhythmico

Tpts

1. C.S

Timp

suspended cymbal (1.v)

(Hard beater)

Bass Drum (soft beaters)

Percussion

Temple blocks

(Hard beaters)

Hrp

Vlns I

Vlns II

Vlas

Vlcs

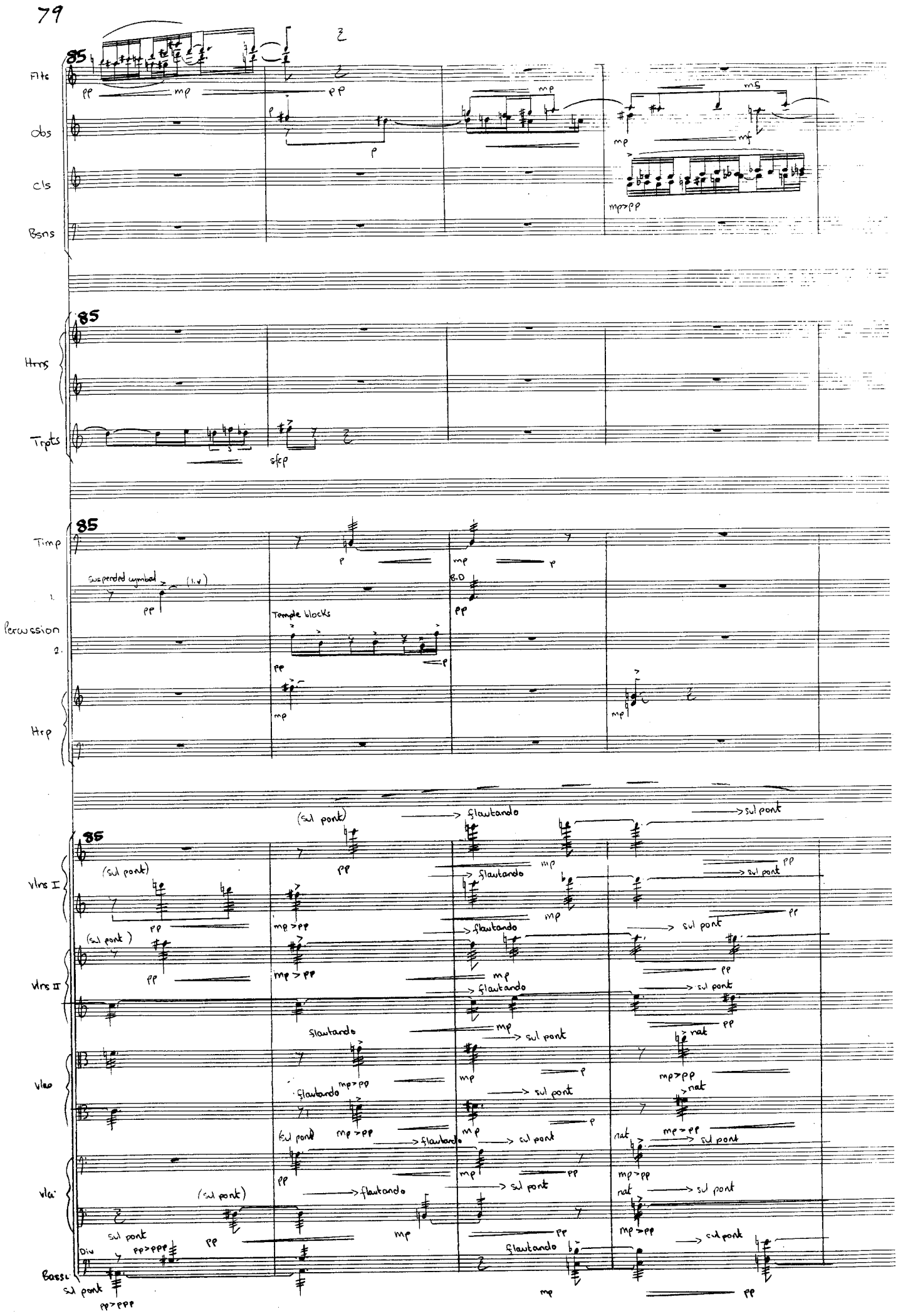
Sul pont

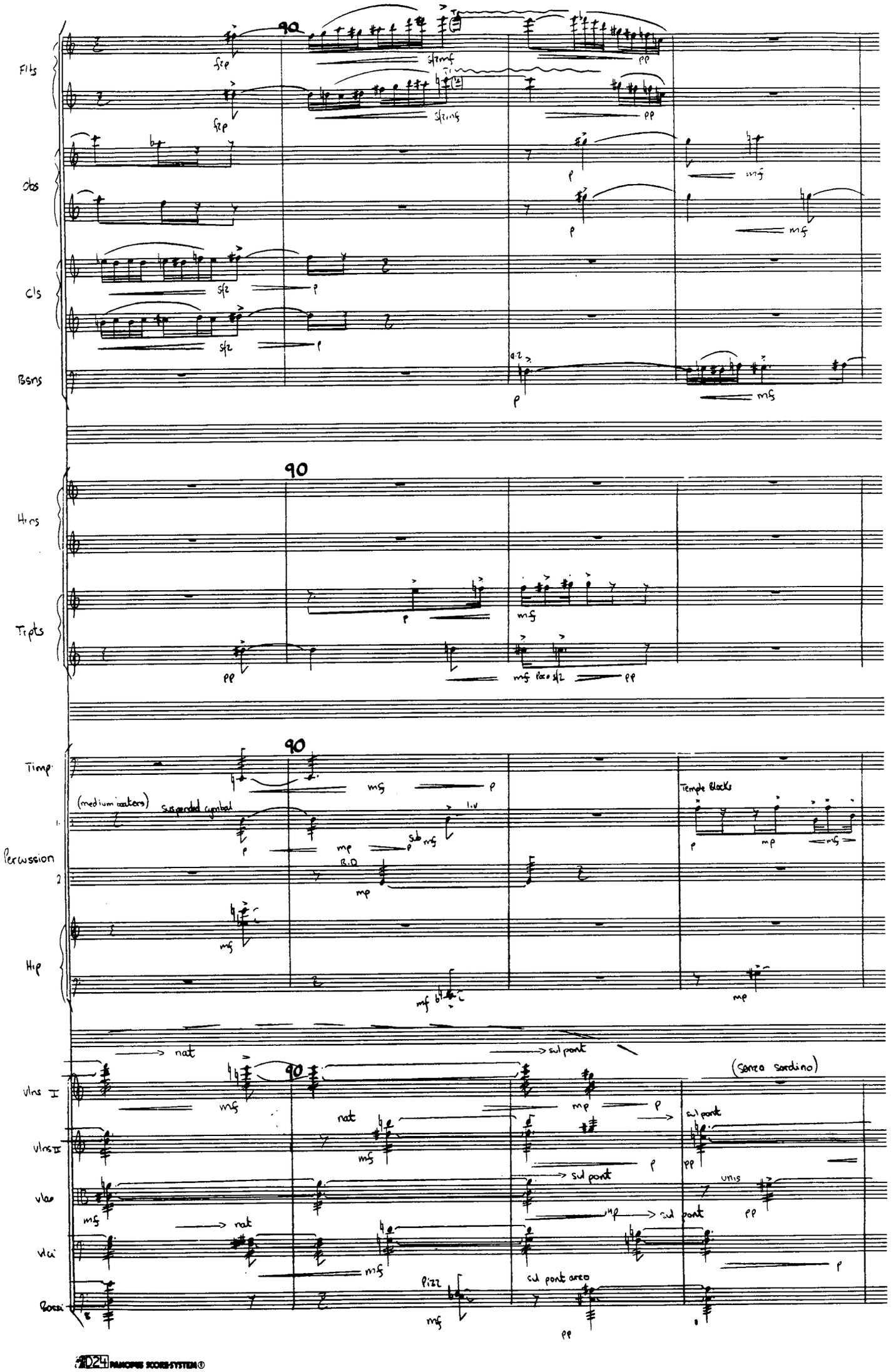
Con Sordino

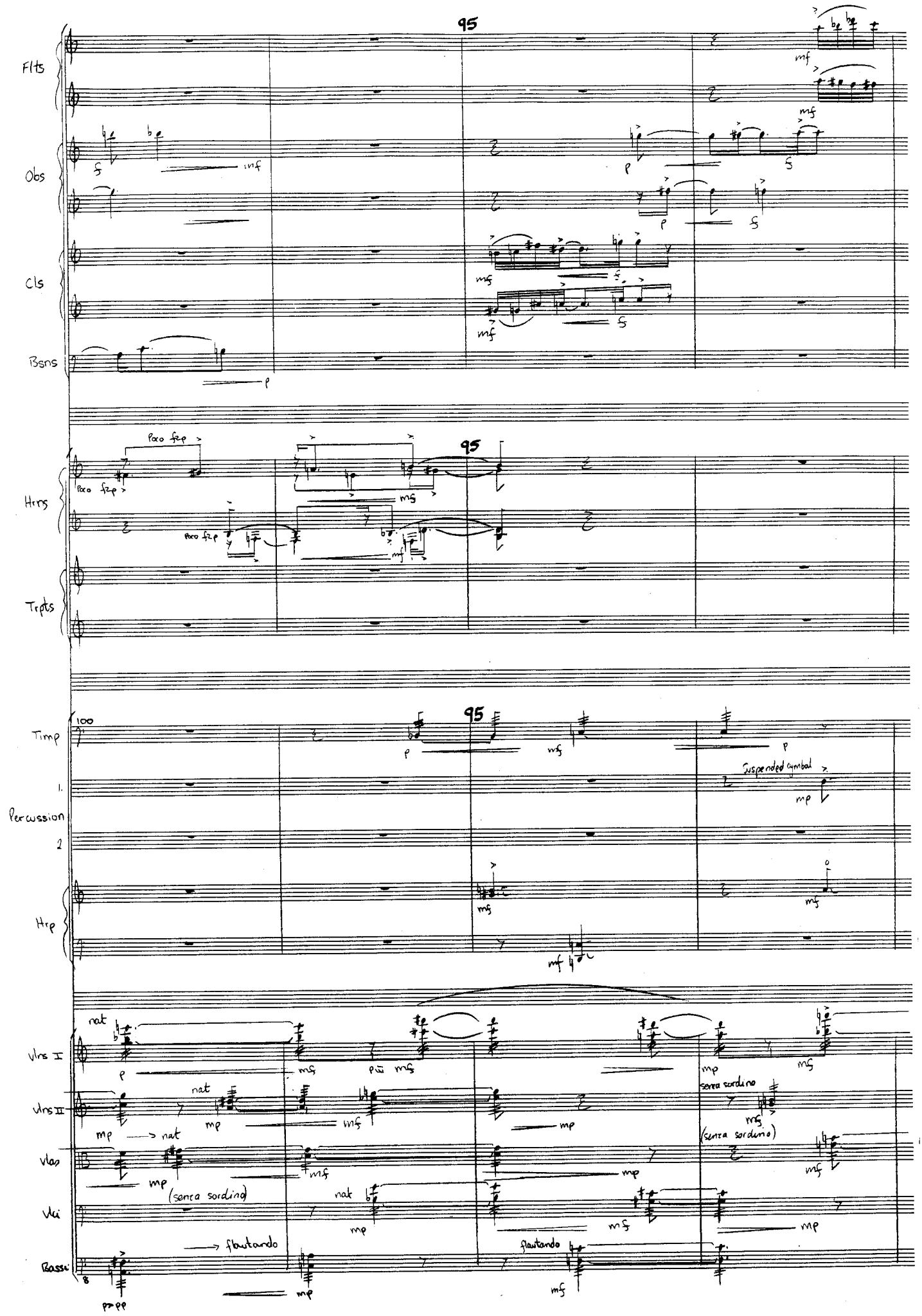
flautando

arco

Pizz


85
Flte
Obs
Cls
Bsns
Hrns
Tpts
Timp
Suspended cymbal
(l.v)
Temple blocks
Percussion
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Bass
(sul pont)
flautando
sul pont
nat
Div
PANOPUS SCORE-SYSTEM




95
Flts
Obs
Cls
Bsns
Poco f.z.p
Hrns
Trpts
Timp
Suspended cymbal
Percussion 1
Percussion 2
Hrp
nat
Vlns I
Vlns II
senza sordino
(senza sordino)
Vlas
Vlcl
flautando
Basss

Flts

Obs

Cls

Bsns

a 2

Hrns

Poco fz p

Tpts

Timp

105

B.D

S.D

Percussion 1

2

Hrp

Vlns I

Vlns II

Vlas

Vlcs

Bassi

unis

Pizz

arco

div.

Senza sordina

Flts

Obs

Cls

Bsns

Hrns

Tpts

Timp

Percussion 1.

Percussion 2.

Hrp

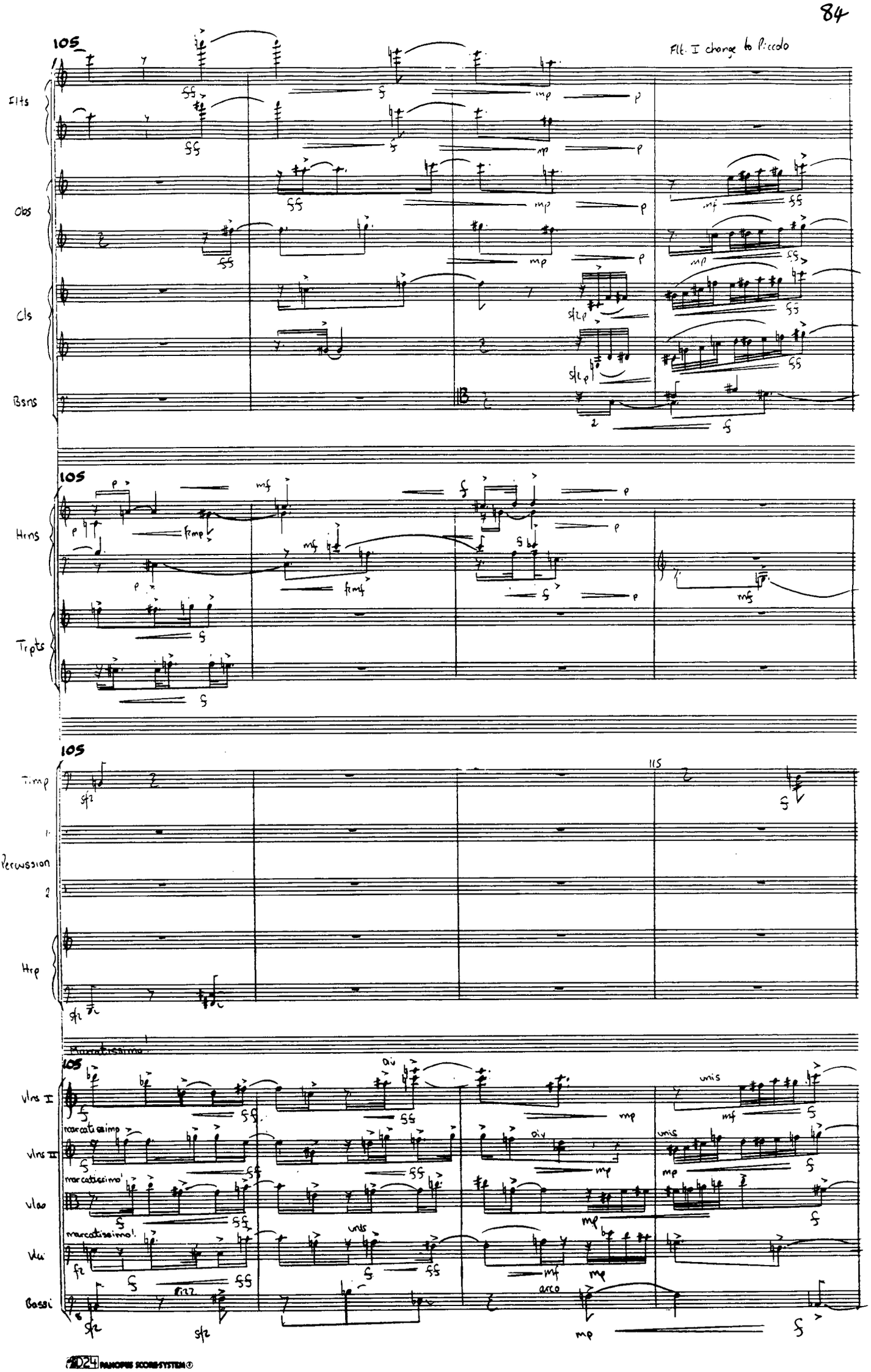
Vlns I

Vlns II

Vlas

Vlcs

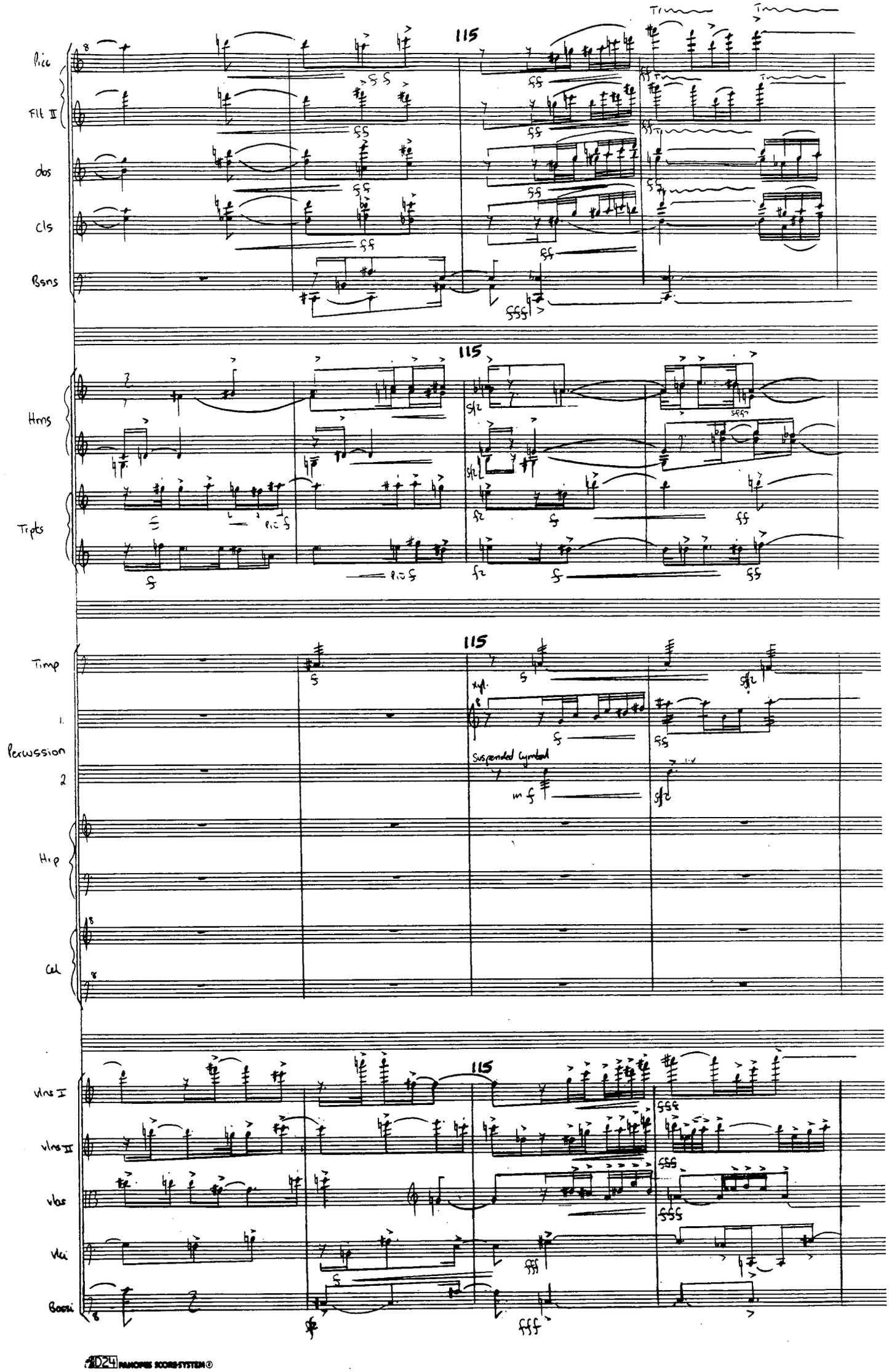
Basses


105
Flt. I change to Piccolo
Flts
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion 1
Percussion 2
Hrp
115
Marcatissimo
Vlns I
Vlns II
Vlas
Vlcs
Basses
div
unis
arco

Picc
Flt II
Obs
Cls
Bsns
Hrns
Tpts
Timp
Percussion 1
Percussion 2
Hrp
Vlns I
Vlns II
Vlas
Vlcs
Basses

110

mf
mp
f
ff
sfz
fzp
sfp
Più f
senza sordino
Poco sfz p
sempre ff
Pizz.
arco



Più Mosso, Brilliante!
(♩.=54)

E

Picc
Flt II
obs
cls
Bsns

E Più Mosso, Brilliante!

Hrns
Tpts

Più Mosso, Brilliante!

E

Timp
Percussion 1
Percussion 2
Hrp
Cel

E Più Mosso, Brilliante!

Picc.
Fl I II
Obs
Cls
Bsns
Hrns
Trpts
Timp
Percussion
1.
S.C.
2
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Basses

Ritardando poco a poco

125

Picc

Flt II

Obs

Cls

Bsns

Hrns

Tpts

Timp

Percussion 1

Percussion 2

(to vib)

vib

(medium beaters)

ms

pedal

(l.v)

(to Glock)

Glock

Hrp

Cel

Ritardando Poco a Poco

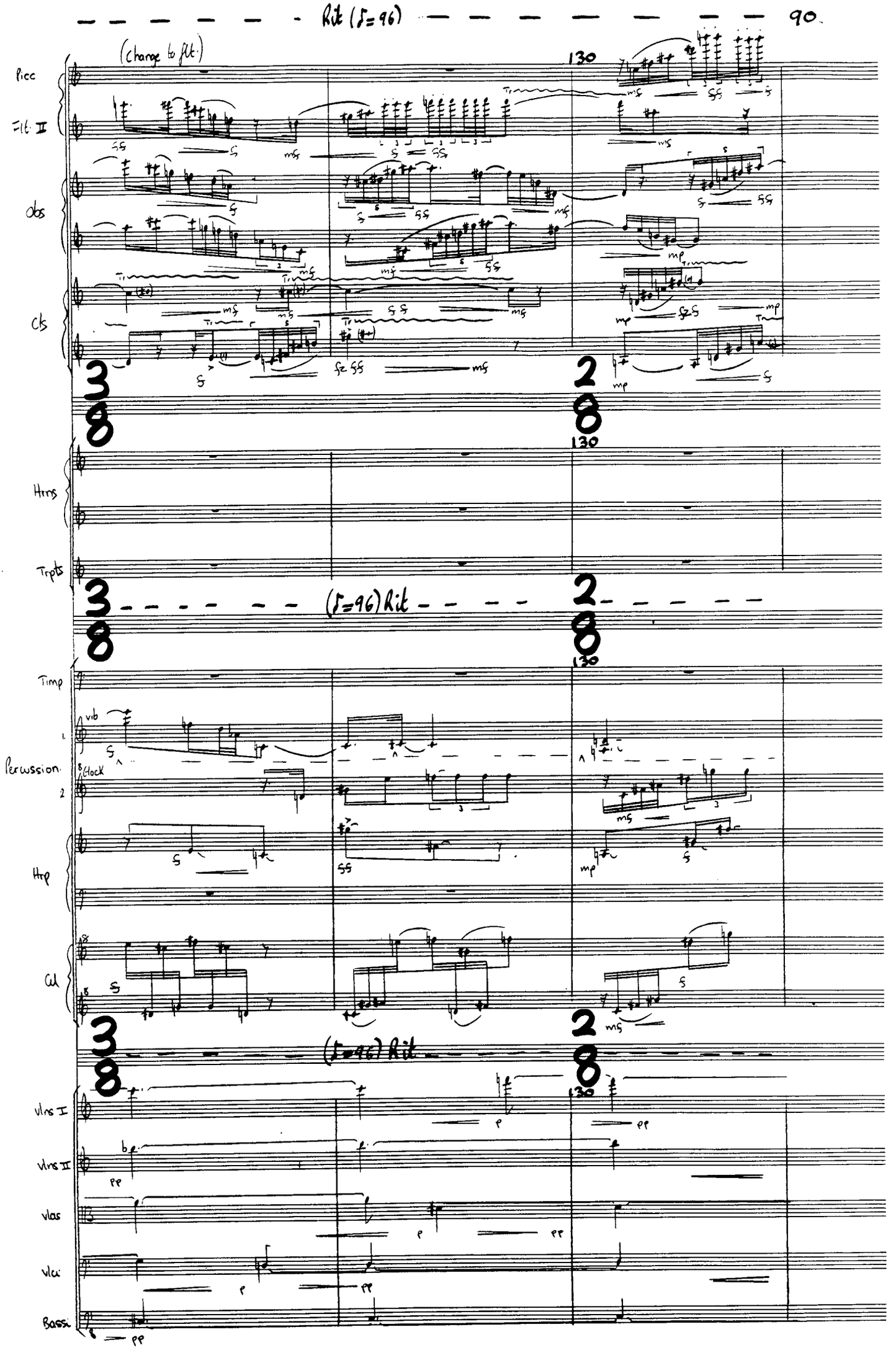
Vlns I

Vlns II

Vlas

Vlcs

Bassi


Rit (♩=96)
(change to flt.)
Picc
Flt. II
Obs
Cls
Hrns
Trpts
(♩=96) Rit
Timp
Percussion
Clock
Hrp
Cel
(♩=96) Rit
Vlns I
Vlns II
Vlas
Vlcs
Basss
130

♩=80 Rit

Flts

Obs.

Cls.

Hrns

Tpts

(♩≈80) Rit

Timp

Percussion 1

Percussion 2

Hrp

Cel.

Rit

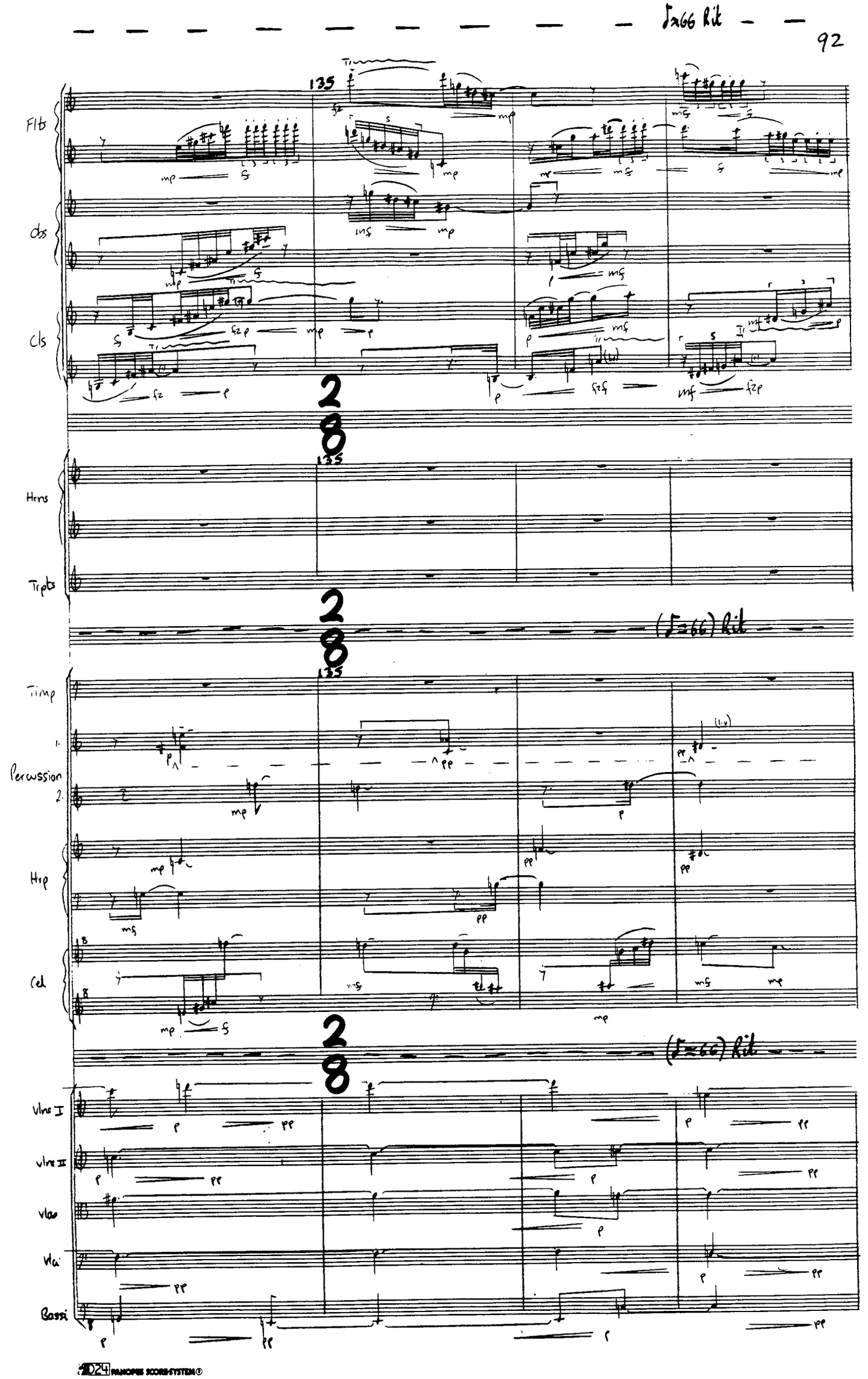
Vlns I

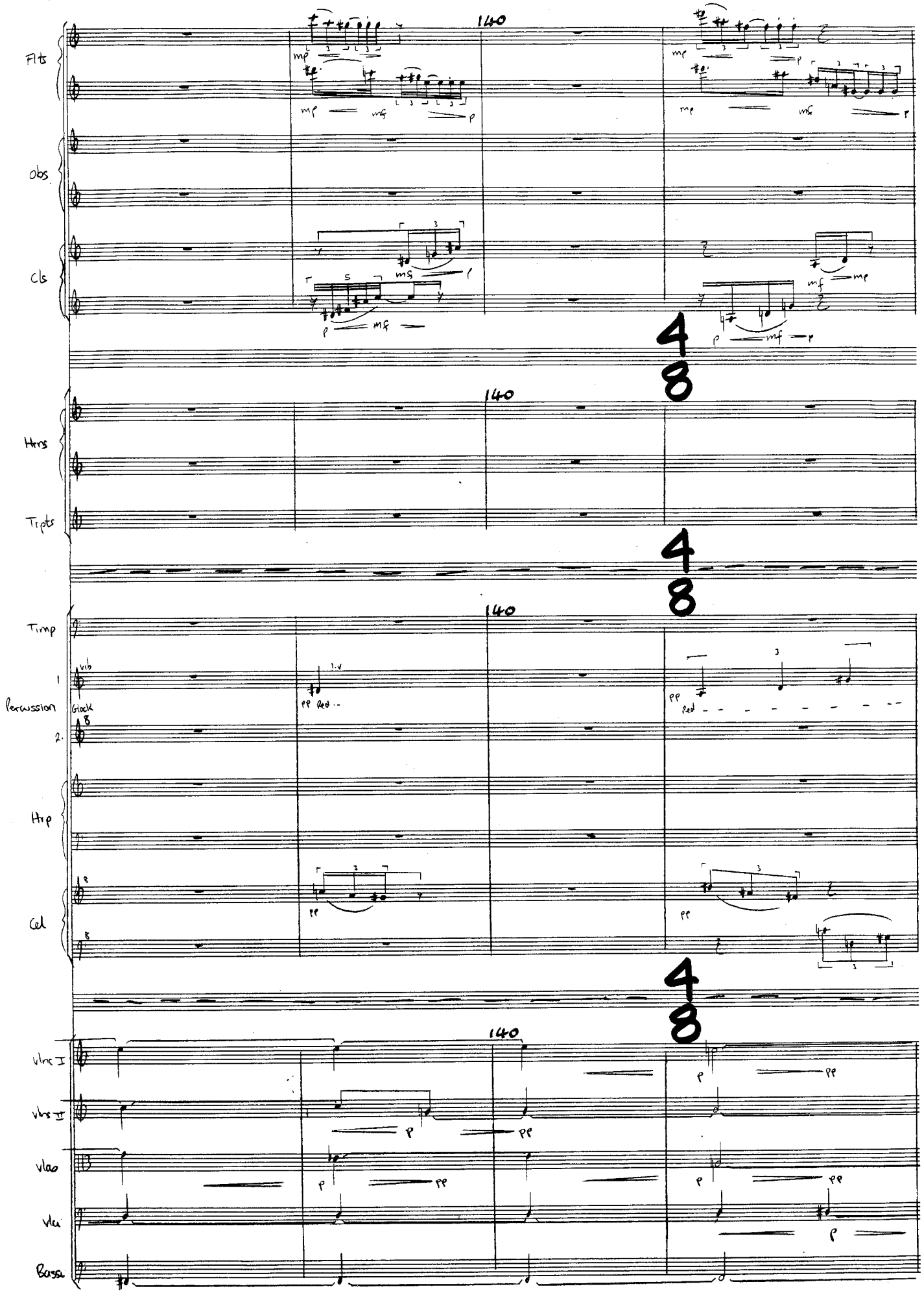
Vlns II

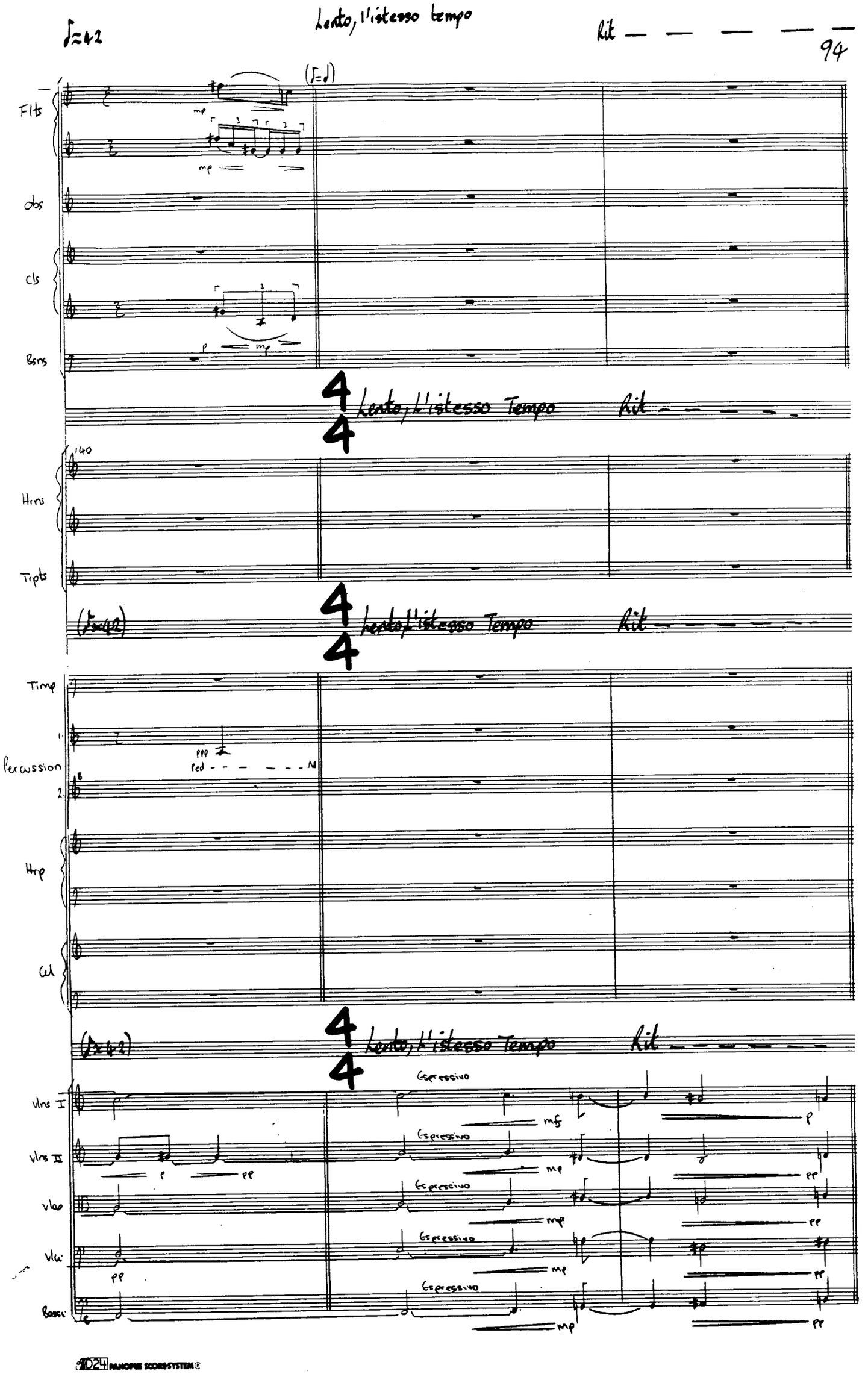
Vlas

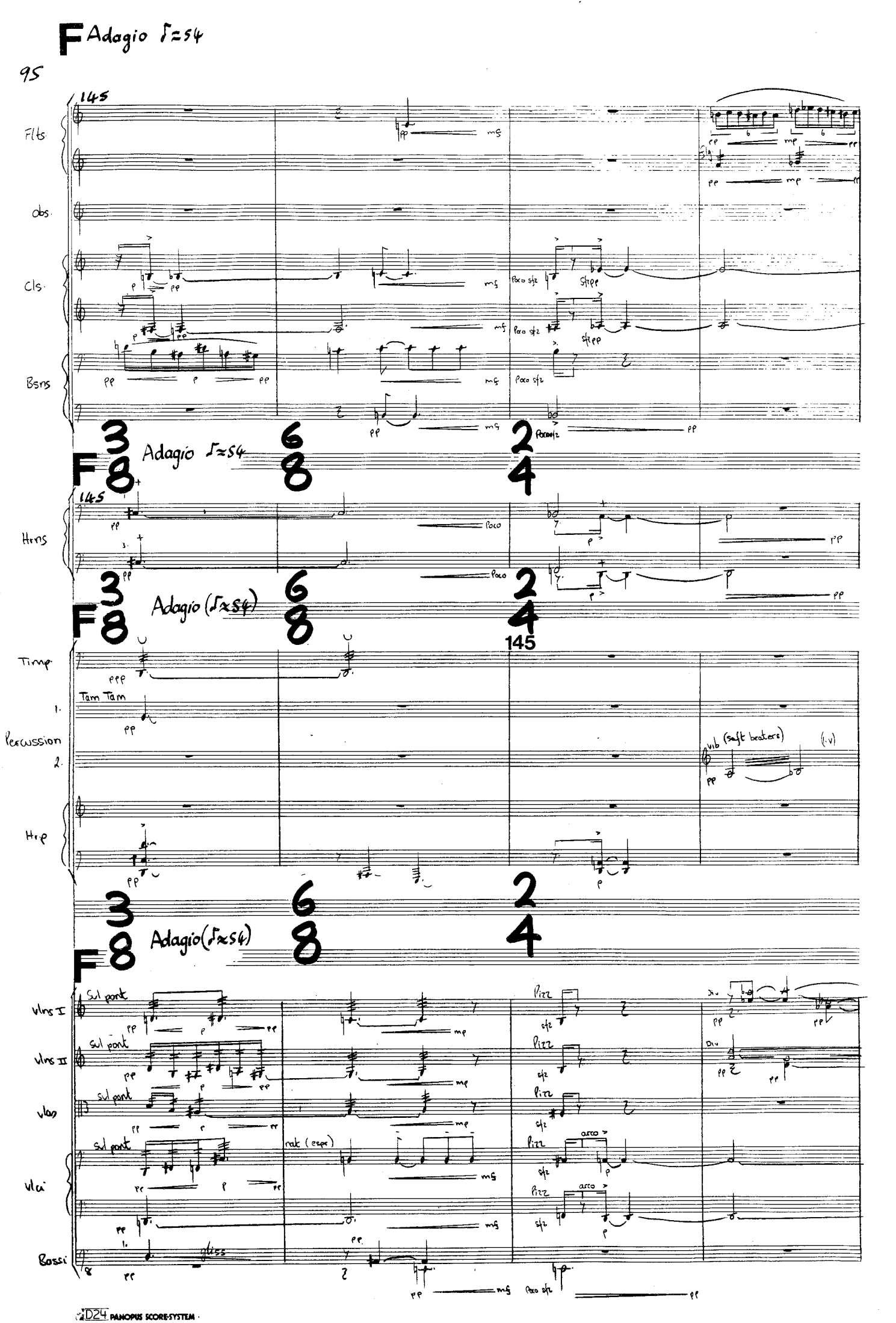
Vlcs

Basses


♩x66 Rit
135
Flts
Obs
Cls
Hrns
Trpts
(♩=66) Rit
Timp
Percussion 1.
Percussion 2.
Hrp
Cel
(♩=66) Rit
Vlns I
Vlns II
Vlas
Vlcs
Basss


Flts
Obs
Cls
Hrns
Tpts
Timp
Percussion 1
Vib
Glock
Percussion 2
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Basss
140
4
8
mp
mf
p
pp
Red.
l.v




F Adagio ♩=54
145
Flts.
Obs.
Cls.
Bsns
Poco sfz
sfpp
Poco sfz
Adagio ♩=54
Hrns
Poco
Adagio (♩=54)
Timp.
Tam Tam
Percussion
vib (soft beaters)
Harp
Adagio (♩=54)
Vlns I
Vlns II
Vlas
Vlci
Bassi
sul pont
Pizz
arco
div.
gliss
Poco sfz

150

Flts

Obs

Cls

Bsns

Hrns

Timp

Tam Tam

Percussion 1

2

Hrp

Vlns I

Vlns II

Vlas

Vlcs

Basss

Più Mosso ♩=60

155

Picc

Flt II

Obs

Cls

Bsns

Più Mosso

155

Hrns

Più Mosso (♩=60)

(Remove cymbal from timp)

155

Timp

Percussion

Hrp

Cel

Più Mosso (♩=60)

155

Vlns I

Vlns II

Vlas

Vlcl

Bassi

Accelerando poco a poco

160

Fl 1/2

Obs

Cls

Bsns

2/4 Accelerando poco a poco 3/8

Hrns

2/4 Accelerando poco a poco 3/8

Timp

Percussion 1

Percussion 2

Hrp

Cel

2/4 Accelerando poco a poco 3/8

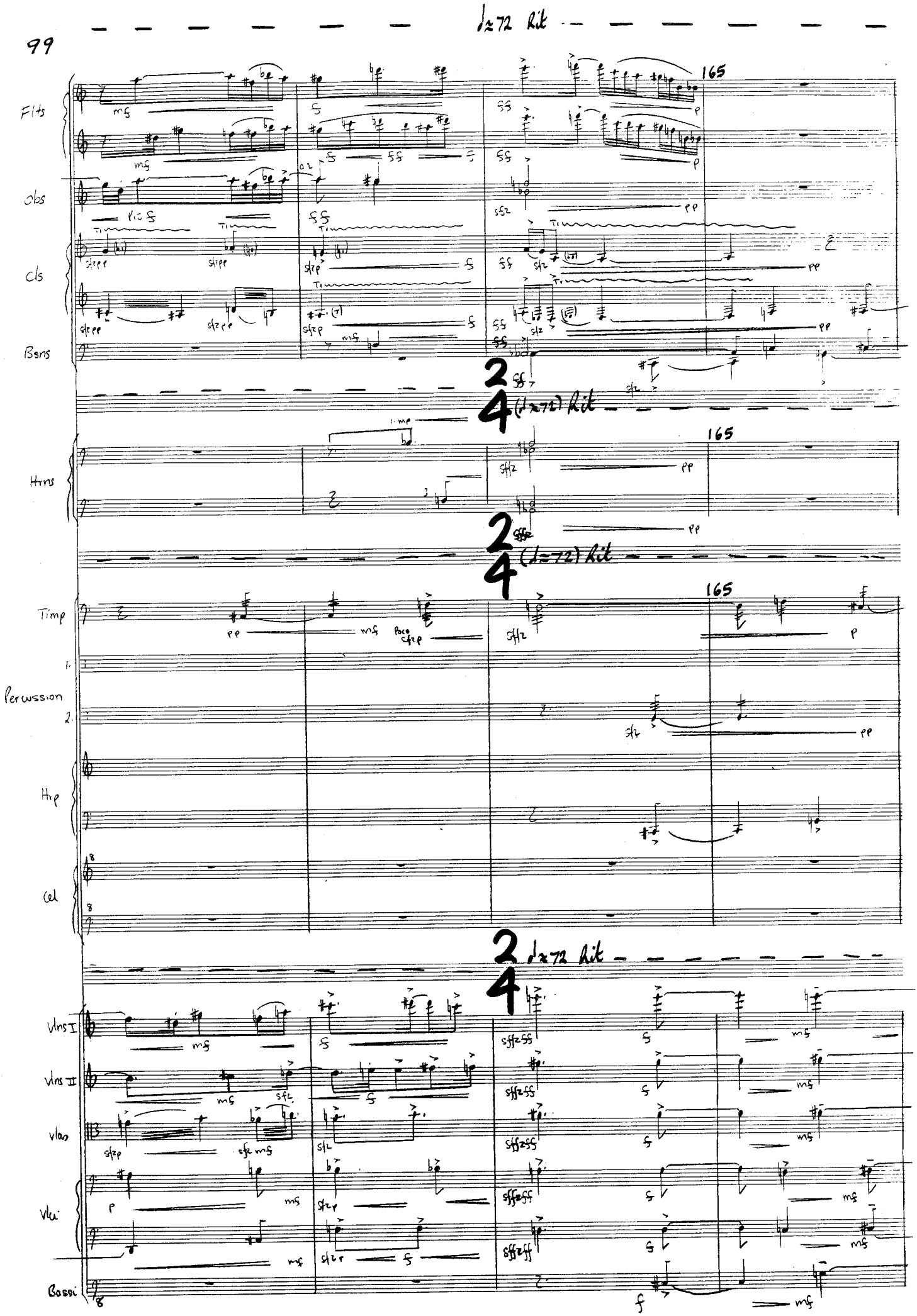
Vlns I

Vlns II

Vlas

Vlcs

Bassi


♩≈72 Rit
165
Flts
Obs
Cls
Bsns
Hrns
Timp
Percussion
1.
2.
Hp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Bassi

Rit — — — — — — — — — Lento e ceremoniale ♩x54

G

Flts

obs

cls

ppp

Bsns

ppp

4 Lento e ceremoniale (♩x54)

Rit — — — — — — — — — —

G4

165

Solo 1.

Hrns

pp

mp

4 Lento e ceremoniale (♩x54)

Rit — — — — — — — — — —

G4 (Put cymbal on timp)

Timp

ppp

Glock

1.

pp

Percussion

2

Hrp

p

mp

Cel

pp

4 Lento e ceremoniale (♩x54)

Rit — — — — — — — — — —

G4

Div

Vlns I

mp

pp

pp

Div

Vlns II

mp

pp

pp

Vlas

mf

pp

pp

Vlcl

mp

pp

pp

Bassi

mp

pp

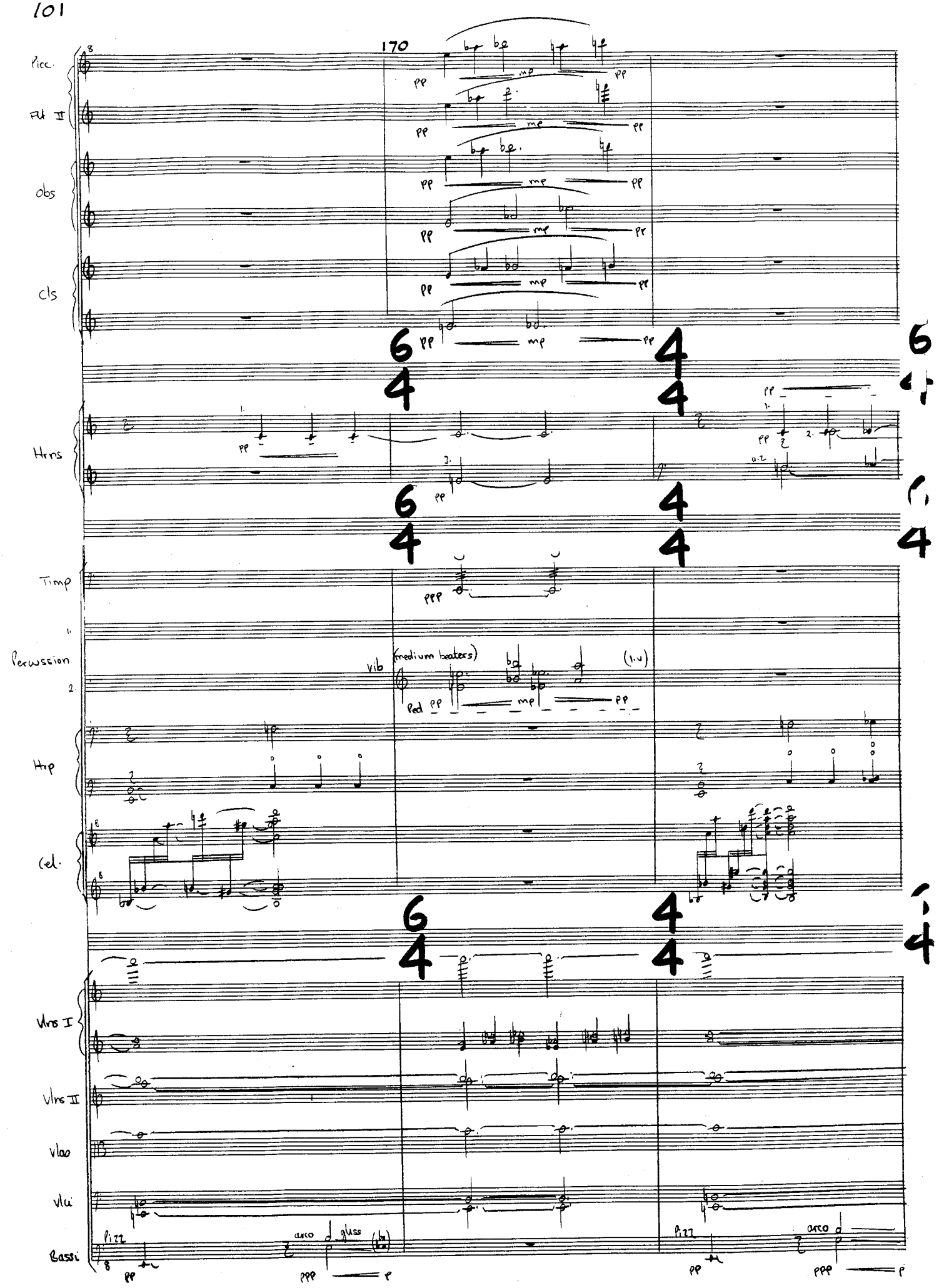
Pizz

arco

pp

ppp

p


170
Picc.
Fl. II
Obs
Cls
Hrns
Timp
Percussion
Vib
(medium beaters)
(l.v)
Ped
Harp
Cel.
Vlns I
Vlns II
Vlas
Vlci
Bassi
Pizz
arco
gliss

Picc

Flt II

Obs

Cls

Bsns

Hrns

Timp

Glock

Percussion 1

Vib

Percussion 2

Ped

Hrp

Cel

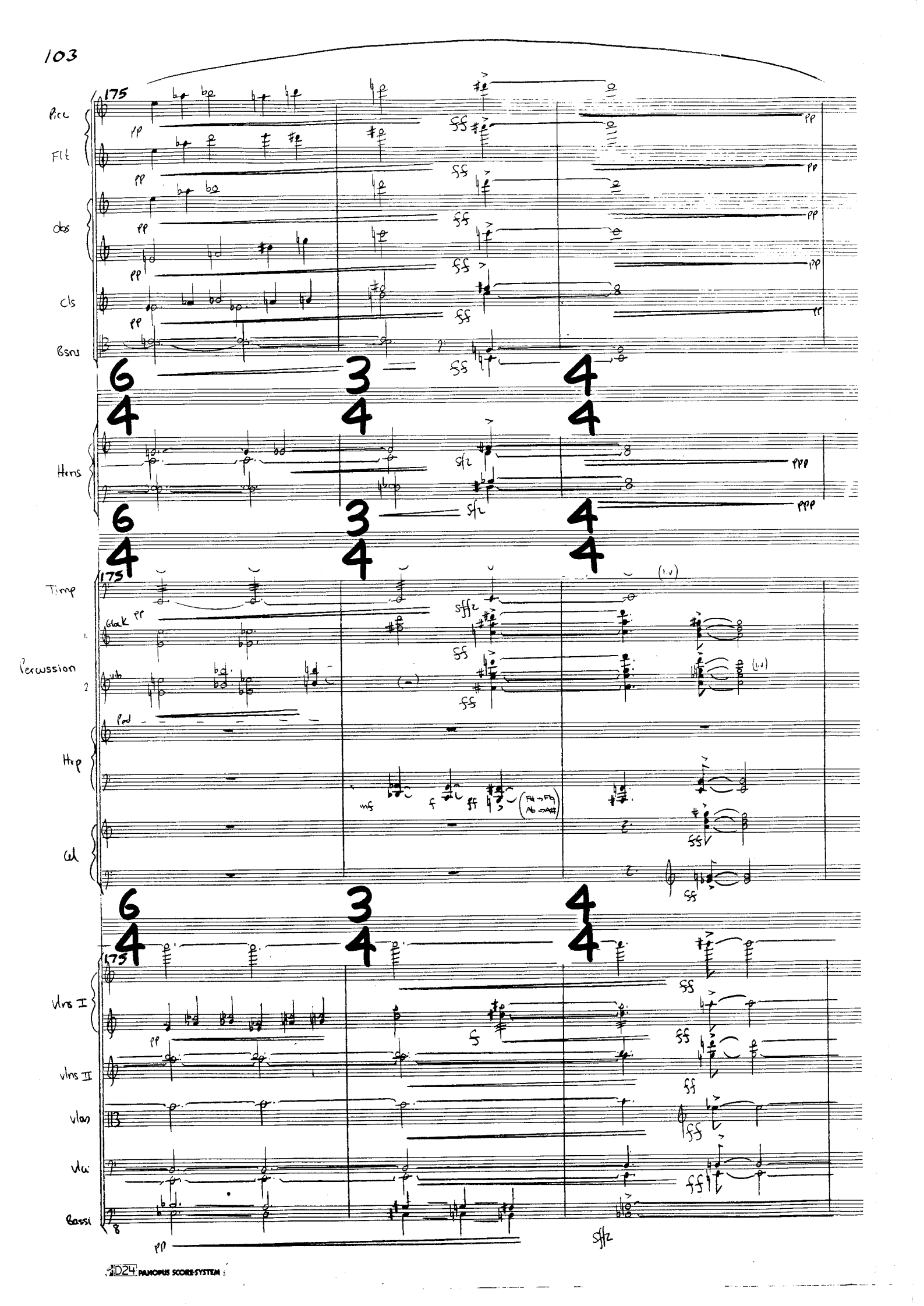
Vlns I

Vlns II

Vlas

Vlc.

Basi


175
Picc
Flt
Obs
Cls
Bsns
Hrns
Timp
Glock
Vib
Ped
Percussion
Hrp
Cel
Vlns I
Vlns II
Vlas
Vlcs
Basses
(F♮ → F♯)
(A♭ → A♯♯)
(1.v)
(1.v)
D24 PANOPUS SCORE-SYSTEM

180

Picc

Flt I

Solo

pp

poco!

pp

niente (possible)

Obs

Cls

ppp

pp

Bsns

180

Hrns

180

Timp

Glock

ppp

pp

Percussion

vib

pp

Hrp

pp

Cel

pp

flautando

gliss

flautando

leggiero

180

Vlns I

gliss

pp flautando

Vlns II

pp flautando

Vlas

gliss

pp flautando

Vlcl

flautando

pp nat

Bassi

gliss

pp flautando

ppp

Flts

obs

cls

Bsns

Hrns

Timp

(1.v)

niente

1.

Percussion

niente

2.

pp

niente

Hrp

niente

Cel

Vlns I

niente

niente

Vlns II

niente

Vlas

niente

Vlcs

niente

Basss

8

niente

AMBER SHADOWS

FOR

CHAMBER ENSEMBLE

BY

KAREN MARKHAM

AMBER SHADOWS

FOR CHAMBER ENSEMBLE

First performance: 22nd November 1990
Durham University
Durham University New Music Group
Conducted by John Casken

INSTRUMENTATION

Flute (doubling piccolo)

Bb Clarinet

Percussion (one player)

Glockenspiel, vibraphone, marimba
Bongo
Triangle
Tam Tam

Piano

Violin

Cello

The score is notated in C.

The piccolo sounds one octave higher than written

Duration: 5.5 minutes

Amber Shadows

Lento ♩=30, ♪=60

Piccolo

Clarinet

(quasi niente) pp

sfzp

fz

sub pp

Percussion

Trgl

sec

Clock

Trgl

Pno

Ped

Violin

Dolce

sfz

sub pp

sub p

cello

Pizz

arco

sfz

f

fz

Piccolo

mf

sub ff

Clarinet

mf

p

mp

ff

sfzpp

Vibraphone

Percussion

sec

sub pp

Piano

Ped

sfz

sub p

Tie cords

Violin

f

ff

sul ponk

cello

mf

mp

fz

sfzpp

Piccolo

Clarinet

Percussion

Piano

Violin

Cello

Dolce, espr.

vib

Bongo

sub ff

nat.

sub p

A

Poco rit - - - - -

A Tempo ♩=30

10 sec.

Glock.

mba

Sul ponti

Tremolo

nat

arco

Pizz.

Col legno

Piccolo

Clarinet

Percussion

Piano

Violin

Cello

B Più Mosso ♩=80

Piccolo

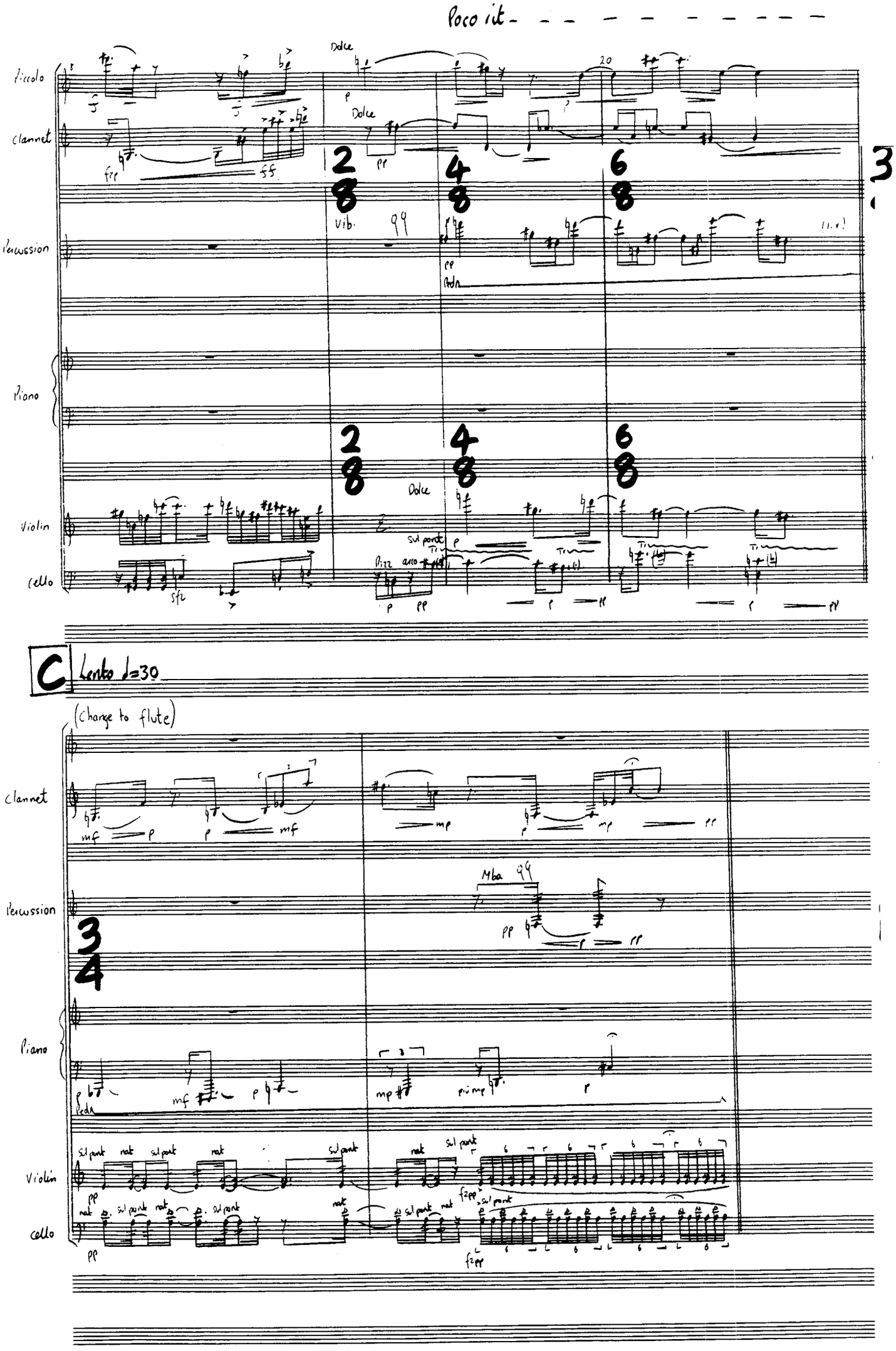
Clarinet

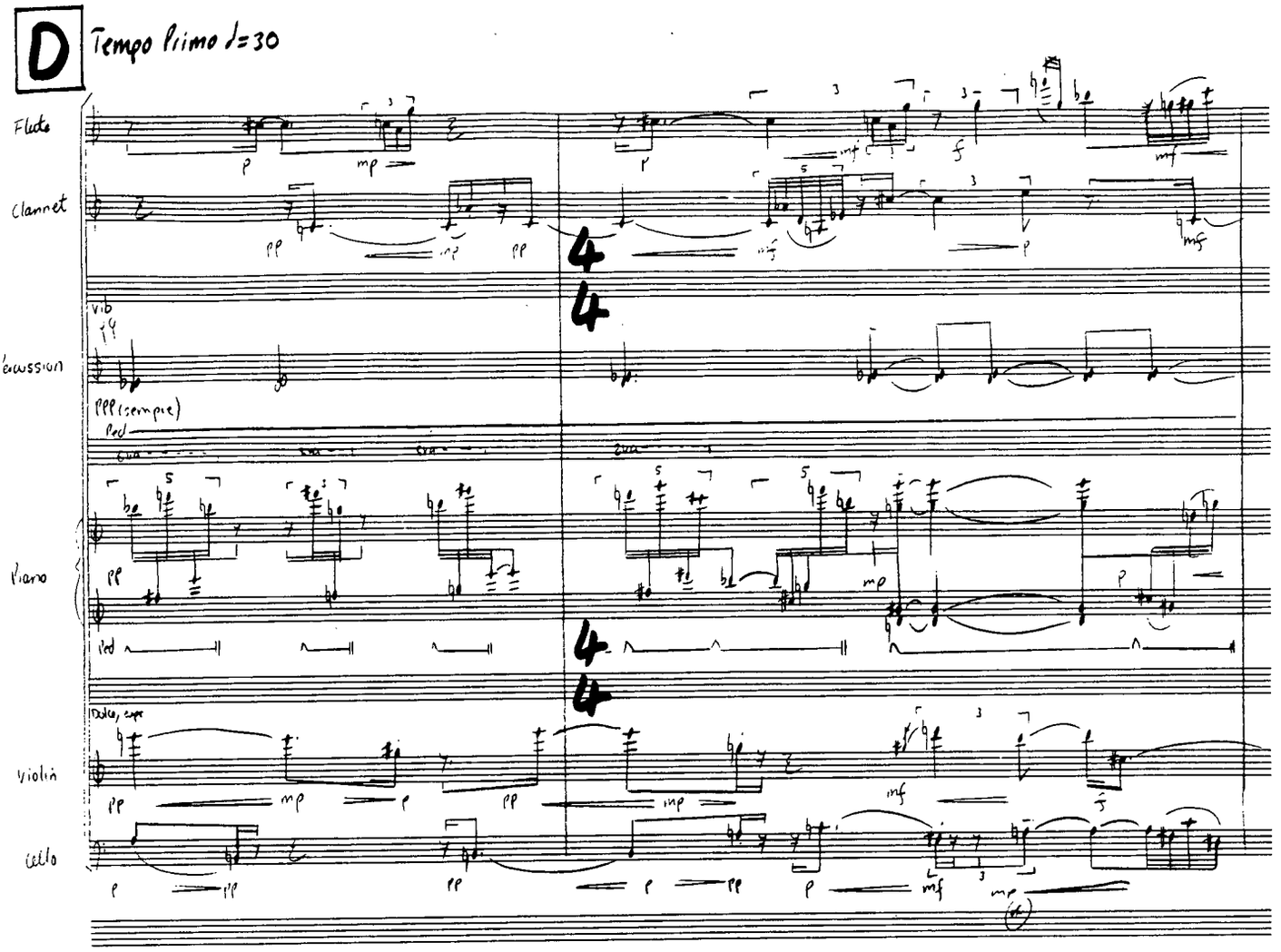
Percussion

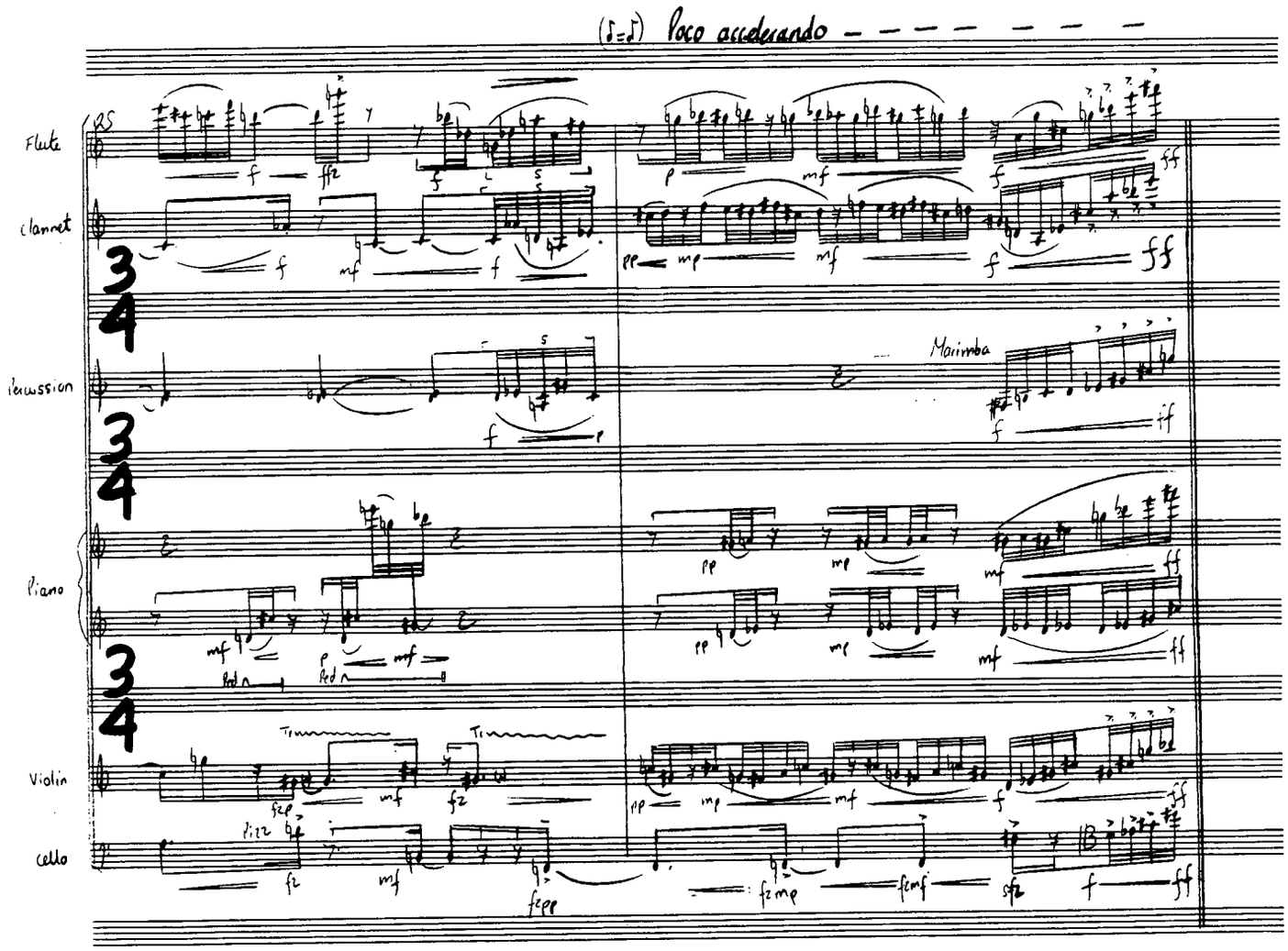
Piano

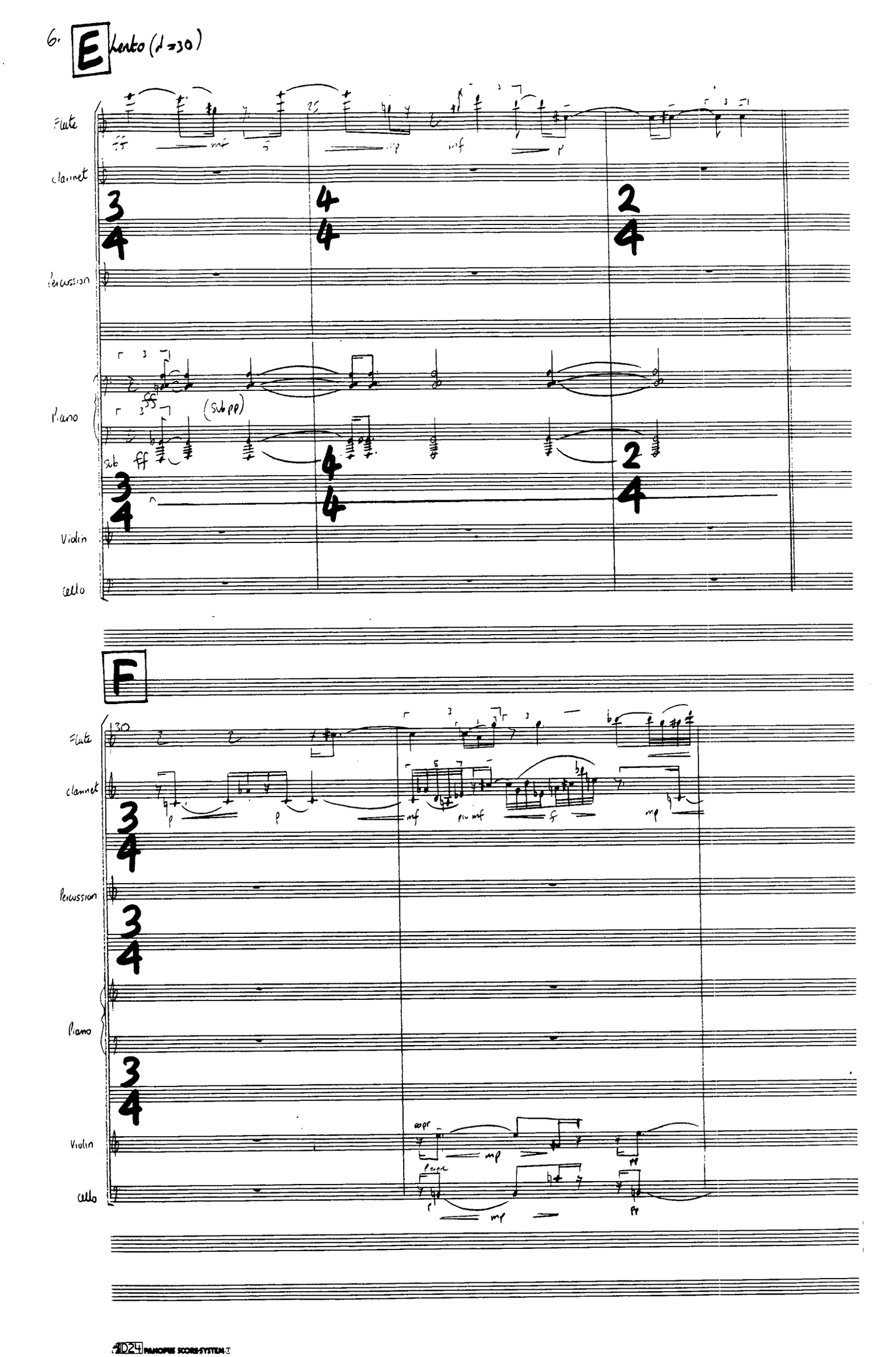
Violin

Cello


Poco rit.
Piccolo
Clarinet
Percussion
Piano
Violin
Cello
Dolce
Vib.
Pedal
sul ponte
Pizz
arco
C
Lento ♩=30
(Change to flute)
Clarinet
Percussion
Piano
Violin
Cello
Mba
sul ponte
nat


D
Tempo Primo ♩=30
Flute
Clarinet
Percussion
vib
ppp (sempre)
Ped
Piano
Ped
Violin
Cello


(♩=♩) Poco accelerando
Flute
Clarinet
Percussion
Marimba
Piano
Ped
Violin
Cello


6.
E
Lento (♩=30)
Flute
Clarinet
Percussion
Piano
Violin
Cello
(sub pp)
sub ff
F
30
Flute
Clarinet
Percussion
Piano
Violin
Cello
mf
mp
ff
pp
PANOPHIE SCORE-SYSTEM

Accelerando

Flute

Clarinet

Percussion

Piano

Violin

Cello

G Più Mosso ♩=132

Flute

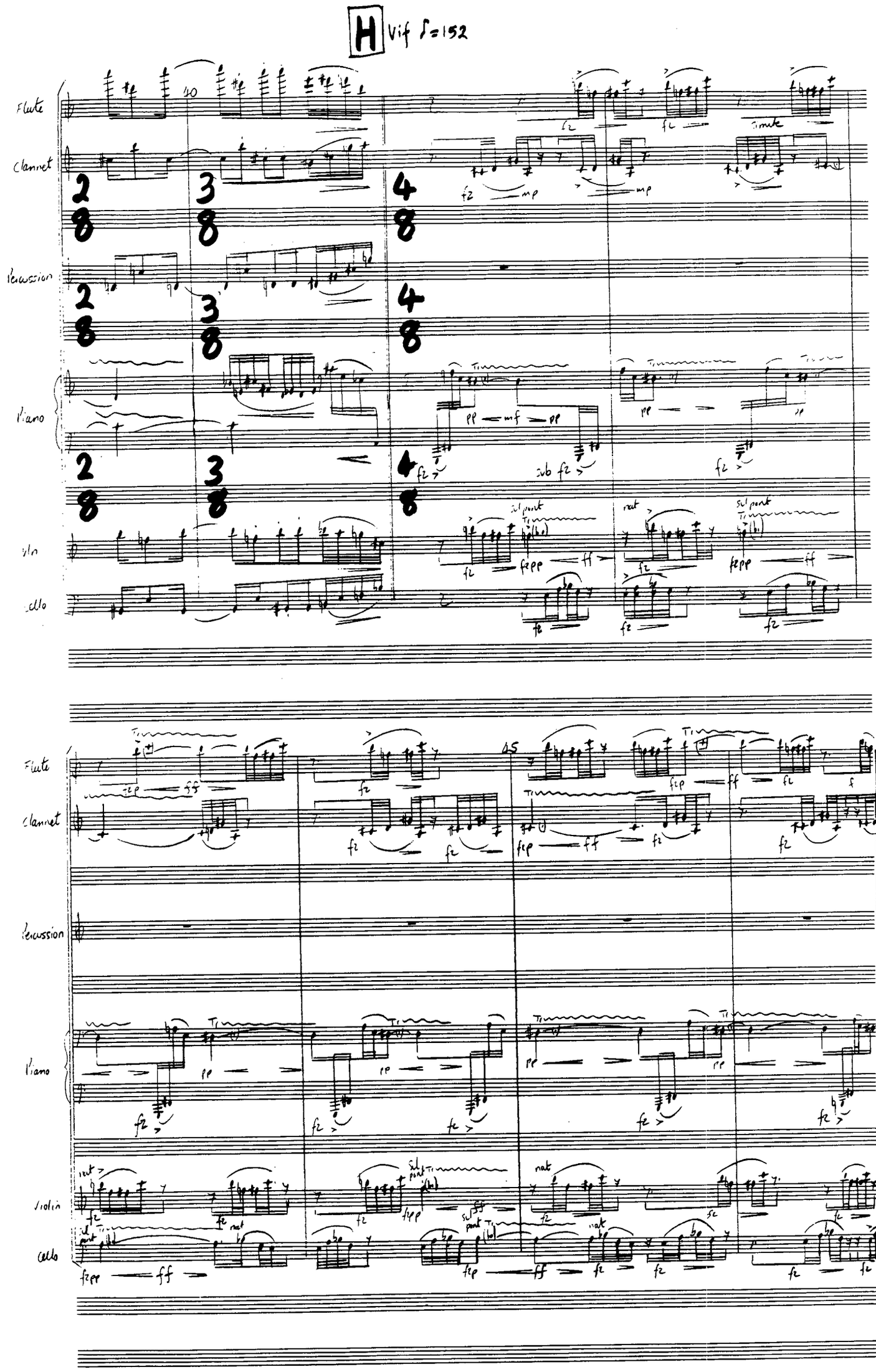
Clarinet

Percussion

Piano

Violin

Cello

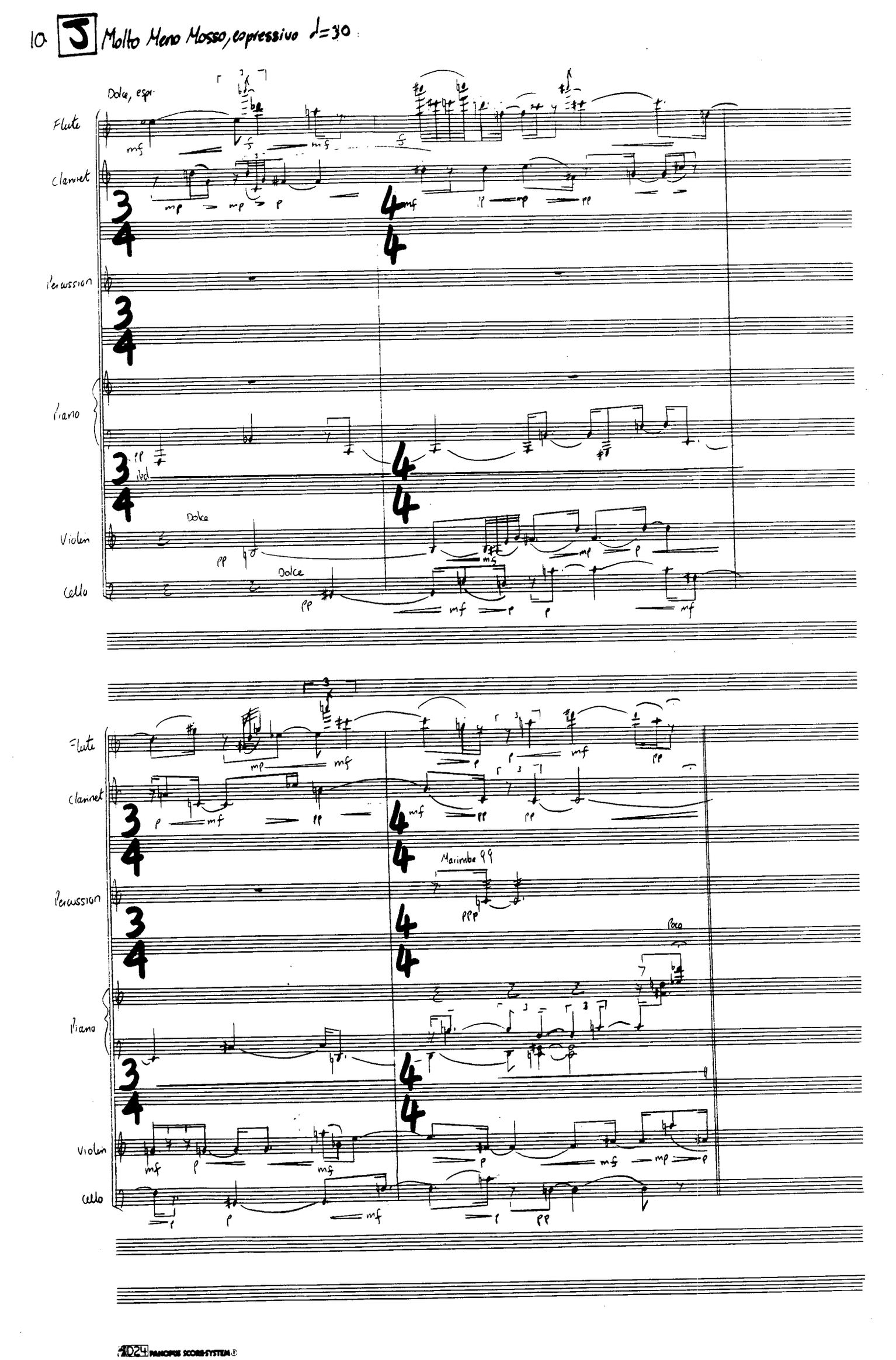


I Poco Meno Mosso ♩=132

Flute
Clarinet
Percussion
Piano
Violin
Cello

50

55



K *Tempo primo ♩= 30*

60

Flute

Clarinet

(quasi niente)

Percussion

Piano

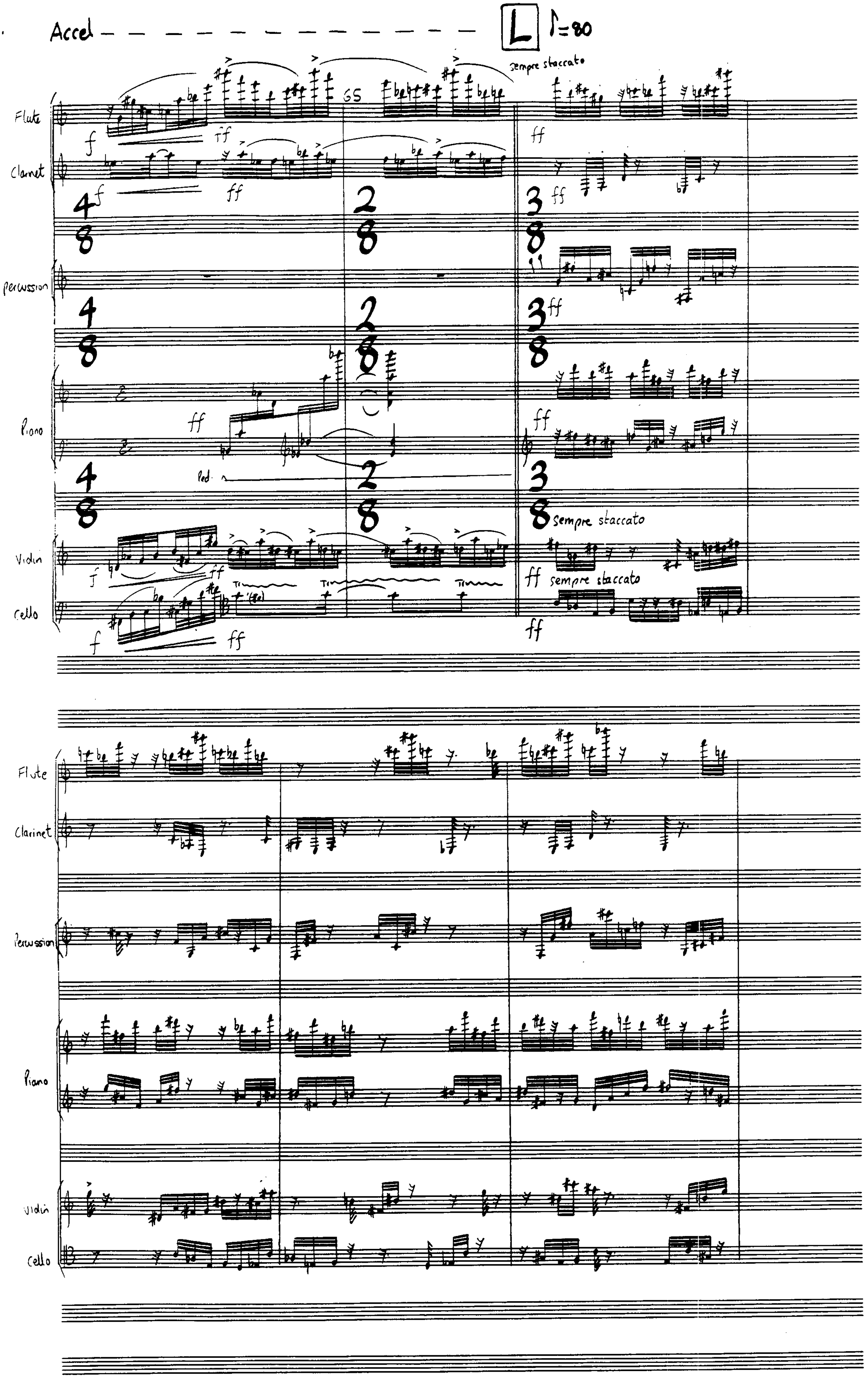
Violin

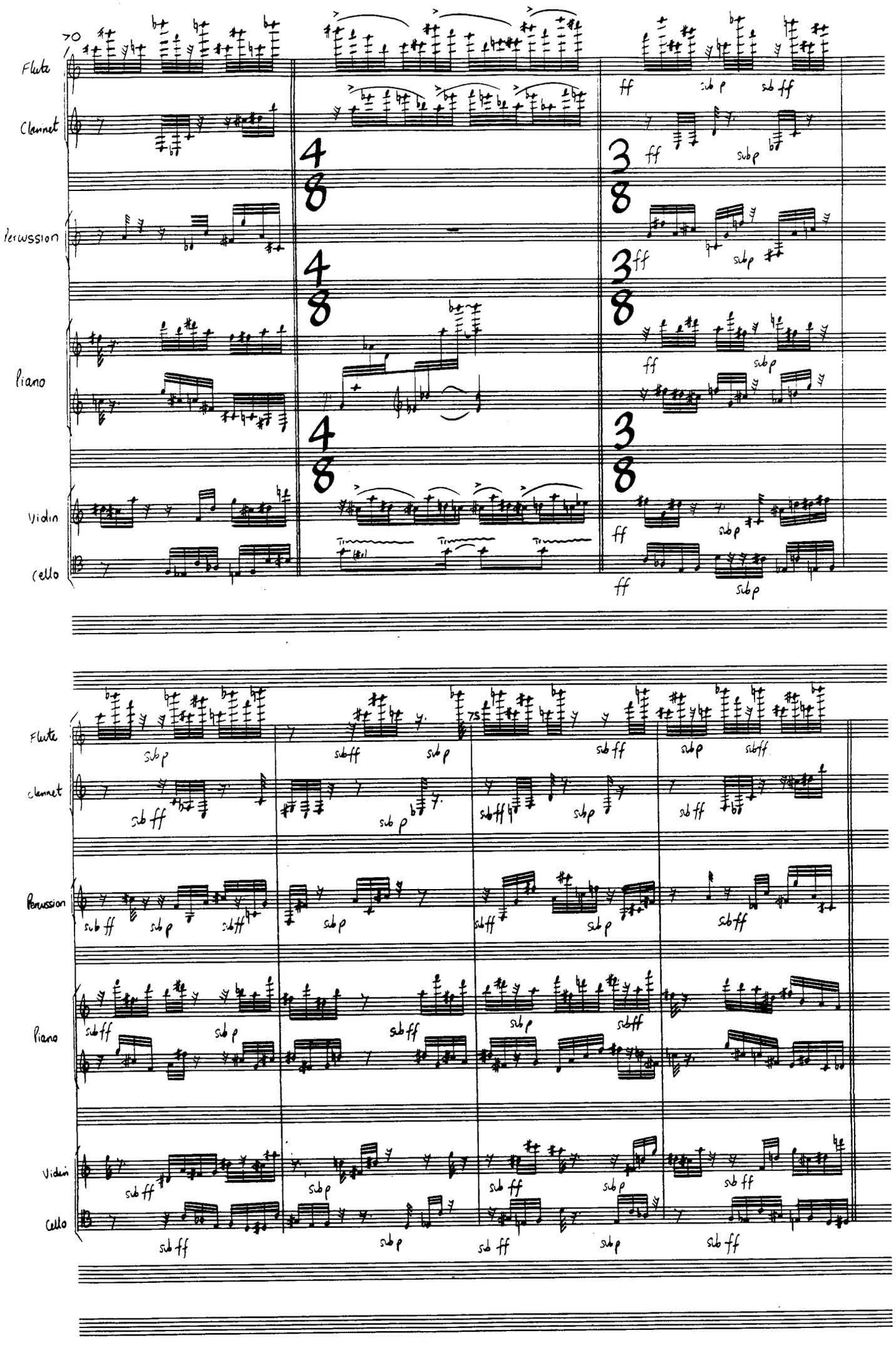
Cello

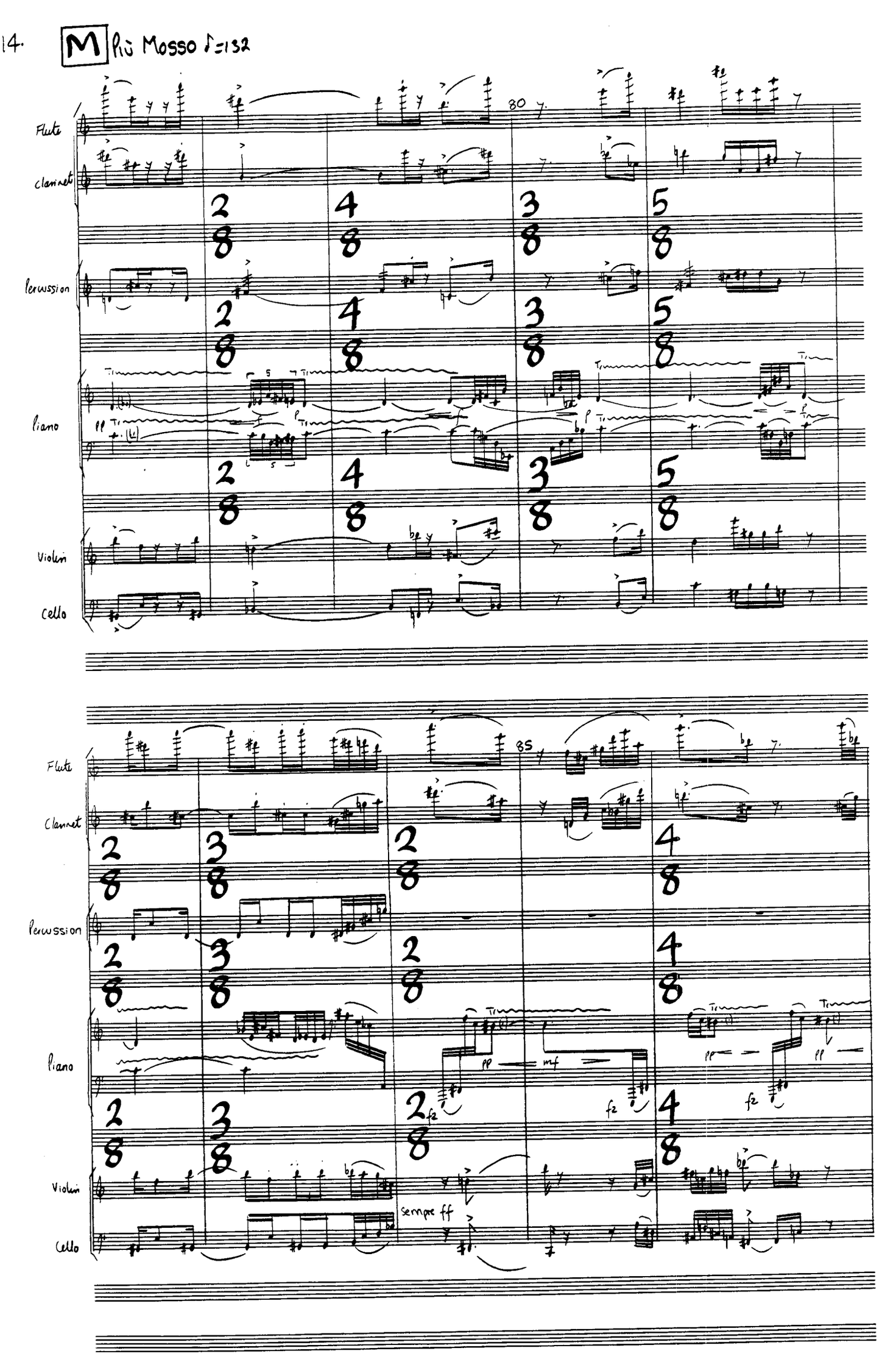
Pizz.

arco

Accelerando poco a poco


Accel
L
♪=80
sempre staccato
Flute
Clarinet
Percussion
Piano
Violin
Cello
f
ff
65
4/8
2/8
3/8
Ped.
Tr
sempre staccato
ff sempre staccato
Flute
Clarinet
Percussion
Piano
Violin
Cello




M Più Mosso ♪=152
Flute
Clarinet
Percussion
Piano
Violin
Cello
80
85
sempre ff

Flute

Clarinet

Percussion

Piano

fz

Violin

Cello

Subito Meno Mosso

90

Flute

Clarinet

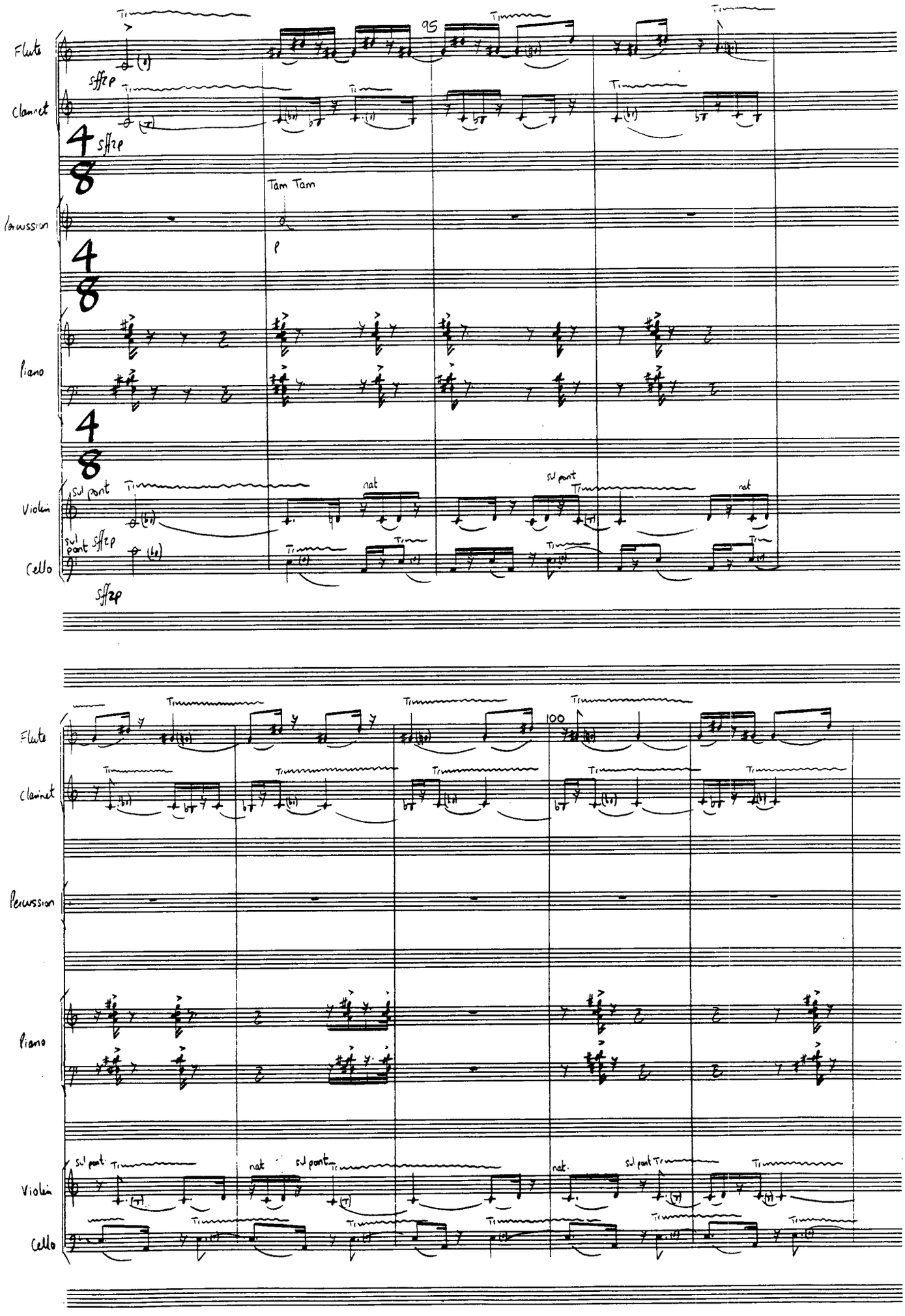
Percussion

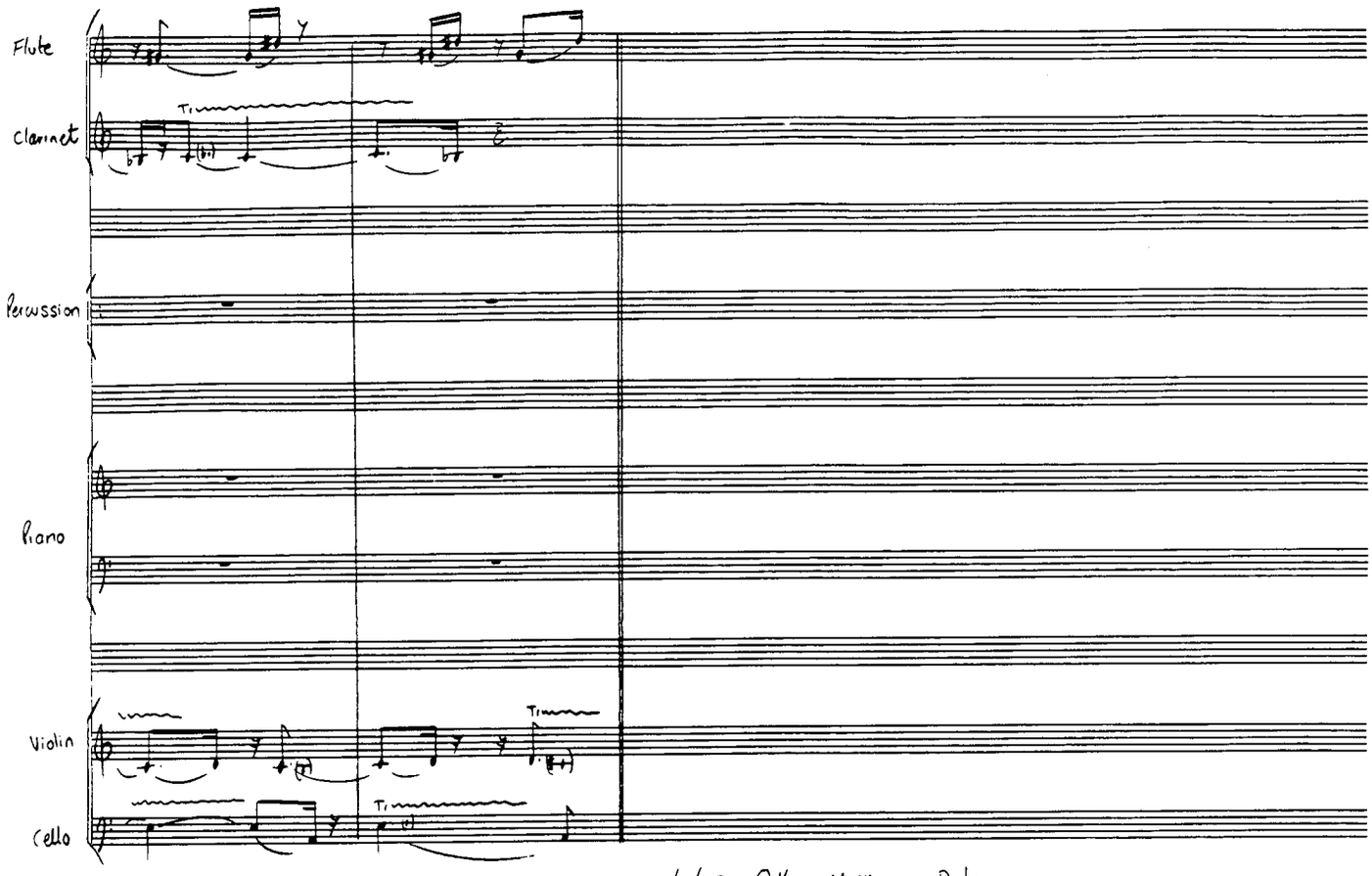
Piano

Violin

Cello

16. **N** Più Mosso





27/11/89 © Keren Markham . Durham

Revised November 1990, Radley.

Duration ca = 5 mins.

SAJUDIS

FOR

AMPLIFIED VOCAL QUARTET

BY

KAREN MARKHAM

SAJUDIS

FOR AMPLIFIED VOCAL QUARTET

First performance: 18th March 1990
Durham Castle
Electric Phoenix

Sajudis is a short work written in response to the December uprising in Romania in 1989, and was inspired by the poem The Cold Melt by the Romanian poet Ana Blandiana:-

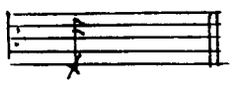
THE COLD MELT

Entire decades waiting for
The turning of the key in the lock;
More and more rusted,
Lying in wait for entire decades
Without words,
Without a destiny.
From time to time,
Seeming to move a little,
And then,
Oh, the division into voices
According to the illusion of movement:
Those to whom it seemed
To have turned forwards,
Those to whom it seemed
To have turned backwards,
Those to whom even lack of movement
Seems a trump.....
Who and what could stop
The chimera?
But no,
Only the progress of rust
To the heart of iron,
The cold melt,
Molecule by molecule
The red dust replacing the bolt
(And again, the chorus of signs,
Suppositions, opinions:
In a century, in two,
In a millennium.....)
History in slow motion.

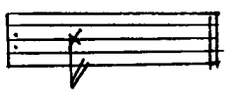
Ana Blandiana

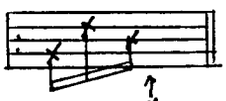
PERFORMANCE NOTES

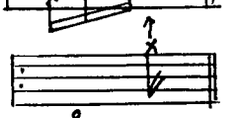
a	as in	bat	k	as in	cot
a	"	father	m	"	moth
a	"	law	n	"	nut
b	"	but	or	"	for
d	"	dog	p	"	put
d	"	decide	si	"	see
e	"	bet	sa	"	sat
ee	"	feet	sa	"	sardine
g	"	got	ss	"	sip
h	"	hut	t	"	tut
i	"	incredible	za	"	zap
j	"	jot			

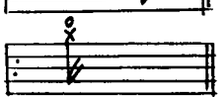

low register of voice, unpitched

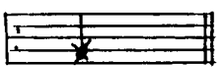

high register of voice, unpitched

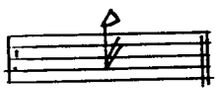

middle register of voice, unpitched

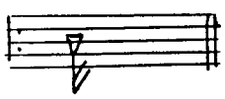

speaking voice with changing pitch


falsetto (highest speaking voice possible)

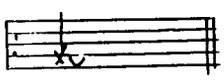

unvoiced sound (projected whisper)


half sung/half spoken pitched sound


inhale (audibly)


exhale (audibly)


gradually get faster


slur sound/pitch upwards

SAJUDIS

♩ ≈ 60 Agitato

S: (p) Sa! (pp) a sh! Ss (p) a a d b d b

M: (pp) a a gliss. oo uh uh choo

T: (pp) a sh! Sa a (mf) ʒ - oo (f)

B: (p) Sa! (p) Sa! Ss (pp) oo (f) di

S: (p) K (mp) K (mf) a

M: choo (f) sh! (p) sh!

T: di si di si (f) sh! (p) sh!

B: (pp) a (p) a (mf) a

S: (p) à Sà à (mp) Sà à sà (f) Sà (p) à (f) Sà! (p) à Sà à (f) Sà (p) è

M: (p) è (f) Sz (pp) è — è (pp) ēe — (mf) d

T: (pp) ōō — uh (p) dī (pp) ōō — uh (f) Sh! Sh!

B: j (fzp) tsz — Sà! (f) j j (fzp) tsz —

S: (f) ōō (p) à (mp) à (mf) à (f) ōō (f) Sà (p) à à Sà-ōō ēe — à Sà

M: (mf) Sz (p) d (pp) ēe — d (f) ōō dī (mf) d — d (f) dī

T: (p) à (mf) Sà (p) à (mp) à (f) Sà sh! (p) ōō — uh! (f) à

B: Sà (f) j (p) dī — (f) j tsz (fzp) — Sà! j ēe (f)

S: ff ōō dī

M: ff ōō dī

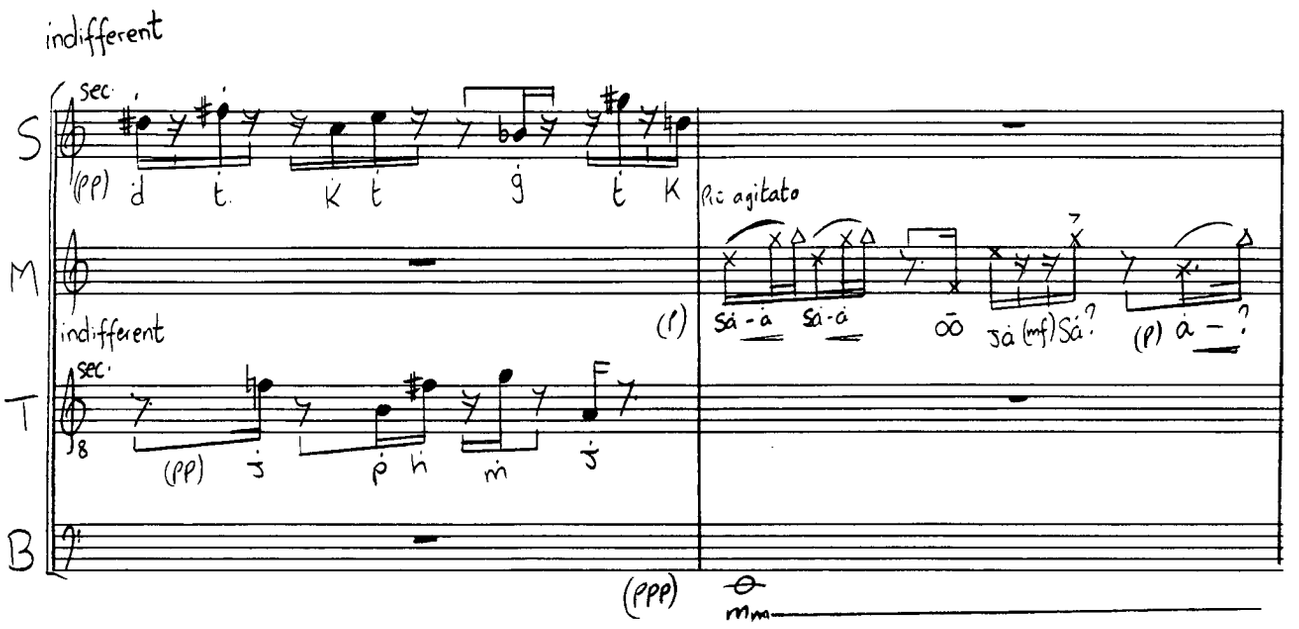
T: ff ōō

B:

Poco agitato

M: (p) à — à — Sà? — — Sà-à Sà-à

B: (ppp) mm


indifferent
sec.
S
(pp)
d t. k t g t k
Ric agitato
M
(f)
sá - a sá - á
oo
sá (mf) Sá?
(p) á - ?
indifferent
sec.
T
(pp)
j p h m j
B
(ppp)

(Becoming more involved →)

15

(no vibrato)

S: (pp) d t k p m (ppp) m (pleading) (poco) (p) ā t k n m

M: (mp) eēn — á (più mp) eēn — á (p) Sá?

T: (pp) sh n? p j m ch (fz) Ss (p) p (mp) p t

B:

S: (p) ā (p) ā (f) t (p) t-a n t-á p m n k

M: (mf) dī jū (mp) sā sá? (mf) ōō — (n) á (p) k n p ōō (mf) j — ā-ná (f)

T: (fzp) tsz — (mf) Sá (p) t k t m n? (fzp) sh — (mf) shó! (pp) tá

B: (mf) Sá! (pp) tá

(fz) (p) — — (Dolce)

20

sec

S: (niente) (pp) eē — (fz) á (p) teē - ná sā - á sā - á (pp) m — Sa (f) t

M: sī - ōō - ā - eē - ná sā - i (f) sā — sā ma ōō gī da dī eē (mf) m m m

T: (f) tá k tá k (pp) ta — (f) Sá! (p) k n (mp) k (mf) n? (p) p sī n? (mf) k?

B: (f) tá (f) Sá! (fz) ōō pp

aggressively

(fz) (fz p ff)

S

M

T

B

(f) nā sī ōō ēē - sā (ff) sī ī - á

(f) k (mf) t p t tā (aggressively)

ēē ā (fzp) ff á

Dolce

(pp) ā

25

Suddenly with aggression

subito fz

Più Mosso ♩=120

(aggressively) (♩=90)

S: (fz) dī | (mf) dī Sá dī Sá | (mf) K

M: (mf) Sá dī Sá dī | (fz) tsz

T: (fz) jū | (mf) oō ś oō ś | (f) uh! uh! uh!

B: fz Sá! Sá | (mf) d ṡ d S | (fzp) ā gliss á (ff)

30

S: (mf) K n? (fzp) eē á | (ff) eē ná oō jā sī dá Sá!

M: (mf) ṫ K ṫ é | (ff) Sá jū dī á oō Sá dī

T: uh! uh! | (ff) oō ná kū é dī K d ṫ sī á

B: (f) Sá eē dī tá kī zá oō

S: zá | (mf) dī Sá dī Sá | mf ff ṫ K Sá ṫ K Sá

M: tá | sī dī Si dī | tá gī bá kī Sá tī

T: dī | (mf) oō ś oō ś | gī dá tá pī tá fá

B: Sá! Sa! | (mf) d ṡ d ṡ | ā á (sfzp sffz) | jū ká ta tī fá Sá mf ff

35

mf — ff

S: ōō dī — t' K Sá t' K Sá

M: ōō dī — tá gū bá kī sá tū

T: Sa! Sa ōō — gī dá tá pī tá fá (ff) Sī ēē — Dolce Sā mp

B: Sá! Sá ōō — Jū Ká tá tī fá Sá

mf — ff

Mero Mosso ♩=60

lontano, senza vibrato

S: (p) Sh! f no! (pp) eē

M: (pp) b b b b b b ..... (ff) bá!

T: (p) ta Sá Sá?

B: (p) Sh!

40

S: (f) Sh! tsz Sá! (mp) dī sá Sá!

M: (pp) b b b b b b (f) bá (mf) ná d d d d (senza vib.) (pp) eē

T: (p) Sh! (f) tá!

B: (p) Sh! (f) Sh!

Subito Più Mosso ♩=90

S: (mf) nā dá (p) n á á m n m (senza vib) n n?

M: n n n sh! (mp) tá neē (pp) á

T: (pp) m má ná (mf) (f) dī sá dī sá

B: (f) dī sá dī sa

Tempo Primo ♩=60

45

S: (pp) eē m m m mī – ná oo

M: (pp) neē á (mf) bā bá bā tá (mp) g g g

T:

B: tsz Sá! (sfz)

Più Mosso ♩=90 Tempo Primo ♩=60

fzp — ff

S: (fz) gá g-do gōō ná tī Sá (f) gōō ná

M: (fz) gá g-oo gōō ná tī Sá (f) gōō ná

T: (f) JU dá Dī Sá Ju (p) b b b b b j j j g g g

B: (f) JU dá Dī Sá Ju mf — f (fz) dá! Sá (fzp) — mf (f) dissá

50

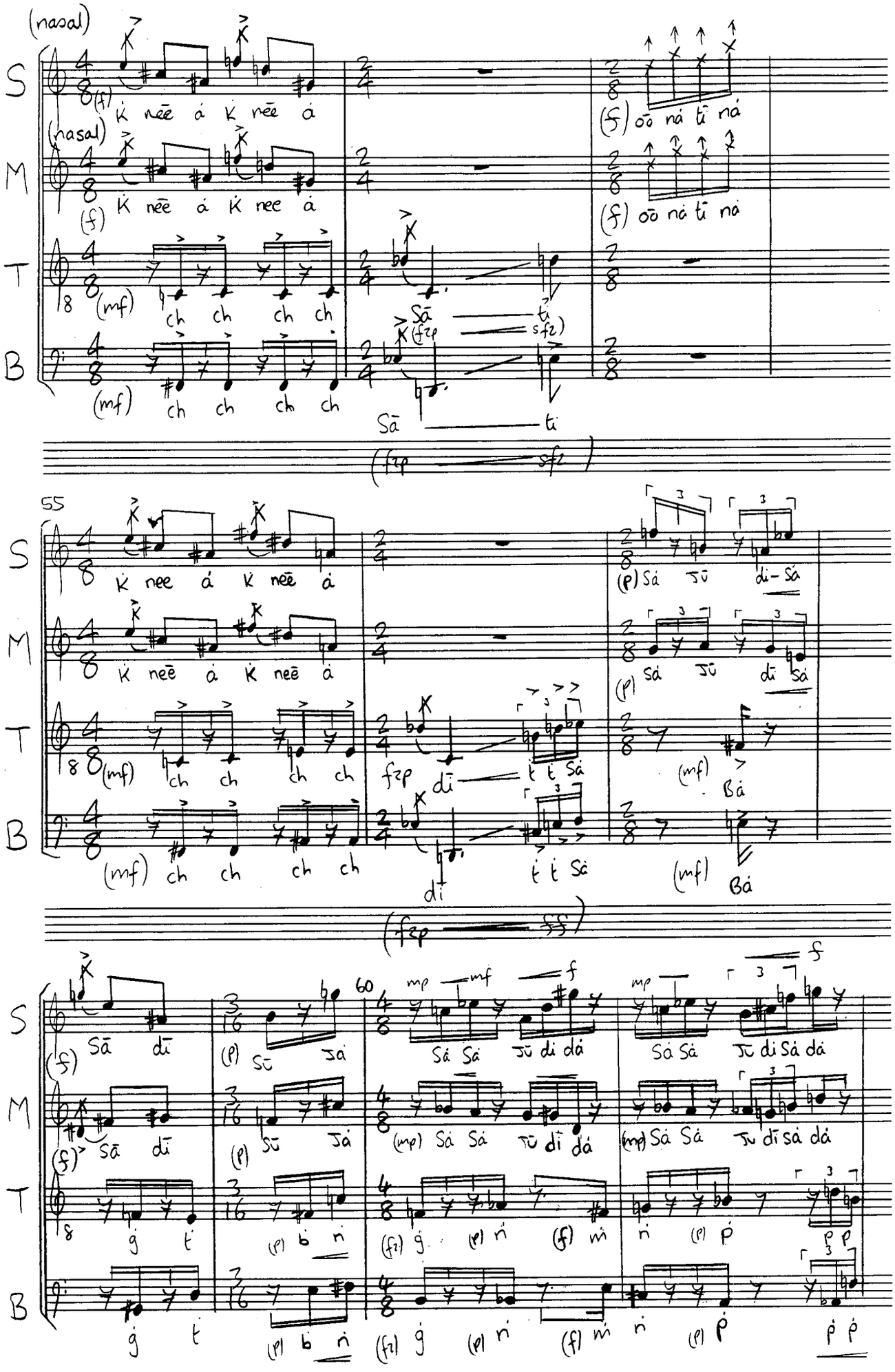
S: (fz) JÁ

M: (fz) JÁ

T: g g g g b b b b b bá!

B: (mf) Sā — tá (fz) (f) dī Sa JŪ — Kī — á —

Più Mosso ♩=90


(nasal)
S
M
T
B
(f) K nee á K nee á
(f) oō ná tī ná
(mf) ch ch ch ch
Sā
ti
(fzp sfz)
55
(p) Sá jū di-Sá
(mf) Bá
di
(fzp ff)
60
mp mf f
Sá Sá jū di dá
Sá Sá jū di Sá dá
(mp) Sá Sá jū dī dá
(mp) Sá Sá jū dī sá dá
(f) Sā dī
(p) sū já
(f) g t
(p) b n
(fz) g
(p) n
(f) m
(p) p

S
M
T
B

(mf) Sa Sa (f) Ji – da (fz) Sa! di mf Sa Sa t k

(mf) Sa Sa Ji – da (fz) Sa! di (mf) Sa Sa t k

(f) t (mf) d (p) g (mf) p (f) n m t k mf Ji – da Sa di

(f) t (mf) d (p) g (mf) p (f) n m t k Ji – da Sa di mf

(ff) Sā j oo d ee ee ee

(ff) Sā j oō d eē eē

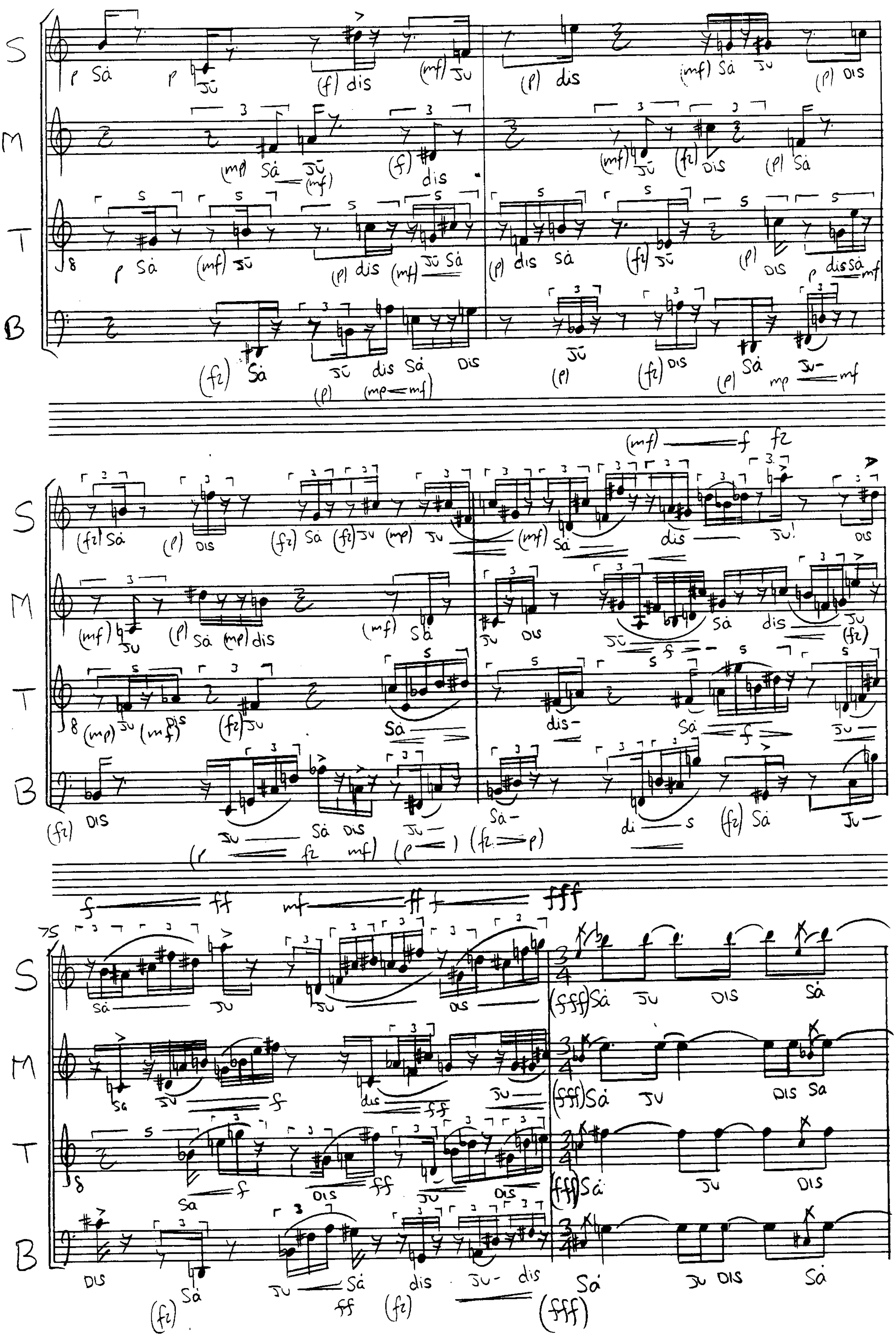
(ff) Sā j oō d eē eē

(ff) Sā j oō d eē eē

Dolce

a ā

Tempo Primo ♩=60



S: JU DIS Sa JU DIS

M: JU DIS

T: Sa JU DIS Sa JU DIS

B: JU DIS Sa JU DIS

Ca 2"

Ca 4"

Shout the word SAJUDIS ecstatically and with joy, intermingled with exuberant laughter and involved conversation using vowel sounds derived from the word with any consonants.

80

Ca. 3"

Ca 6"

Say the word SAJUDIS with a mixture of conflicting emotions (with reflection, unsureness, fear, confidence, optimism, questioning, timidity etc) interspersed with timid laughing turning to weeping (in the female voices).

The word SAJUDIS may be broken up into its three syllables and these used individually as words.

Use a variety of dynamics from whisper to mf.

(ppp)

Ca 4"

Tempo Primo ♩= 60

S (pp) Sā — 85 — Sa

M (p) Sa — á — ee á — ee — á

T (pp) Sā — Sa

B (pp) Sā

[*The melody is to be sung with a nasal quality reminiscent of a peasant Romanian folk singer. The long notes are to be begun without vibrato, but towards the end of their duration the not should be decorated with a throat vibrato. The melody should sound relaxed, free and quite distant.]

S — oo

M — or — ee or — á — ee — á

T — oo

B — oo

S (p) Sá — ju — Oi? — ee

M — á — ee — oo — ee — ā — oo — ee

T — ee

B — ee

90

S

M

T

B

ee ā

(pl) Sá — ju

Sá

á — or ōō ee á — or ee á ōō

Sá

ee á

ee — á

ee ōō ee ōō ee

ōō

Sa

ōō

95

S

ee

Sá ju dis

M

á

— niente

T

ee

Sa ju dis

B

ee

Sā ju dis

Duration ≈ 5mins.

WHIRLIGIG

FOR

CHAMBER ENSEMBLE

BY

KAREN MARKHAM

WHIRLIGIG

FOR CHAMBER ENSEMBLE

First performance: 7th March 1993
Queen Elizabeth Hall
Jane's Minstrels
Conducted by Roger Montgomery

INSTRUMENTATION

Flute (piccolo)

Bb Clarinet (bass clarinet)

Horn in F

Violin

Viola

Cello

Double Bass

The score is notated in C.

Duration: 9 minutes

'As on this Whirligig of Time

We circle with the seasons'

Tennyson

WHIRLIGIG

♩=54

Flute

Clarinet

Horn

♩=54

Piano

♩=54

Violin

Viola

Cello

Double Bass

♪=108

A

Fl.

Cl.

Hrn

Pno

Vln.

Vla.

Vlc.

D.B.

♩=54

B

Fl.

sub f

mf

fzp

f

mp

pp

Cl.

sub f

mf

fzp

f

pp

Hrn.

fzp

mf

mp

♩=54

Pno.

ff

mp

pp

♩=54

Vln.

sfz

mf

fzp

f

Pizz.

arco

ff

pp

Vla.

mf

fzp

f

Pizz.

arco

ff

pp

Vlc.

Pizz.

sfz

arco

ff

D.B.

pp

C

Fl.

sffz

p

Cl.

sffz

p

Hrn.

p

mf

mp

mf

fz mf

fz

sffz

p

Pno.

sffz

sffz

Vln.

sffz

p

Vla.

sffz

p

Vlc.

flautando

pp

sffz

p

D.B.

Pizz.

arco

sffz

mp

Fl.
Cl
Hrn
Pno
Vln.
Vla
Vlc
D.B

15

Pizz
arco
sul ponti
nat.

♩=108

20

♩=108

D

Fl.

Cl.

Hrn.

Pno.

Vln.

Vla.

Vlc.

D.B.

sul pont

arco

♩=54

E

Fl.
Cl.
Hrn
Pno.
Vln.
Vla.
Vlc.
D.B.

35

mp

p

leggiero

pp

ped

40

mf

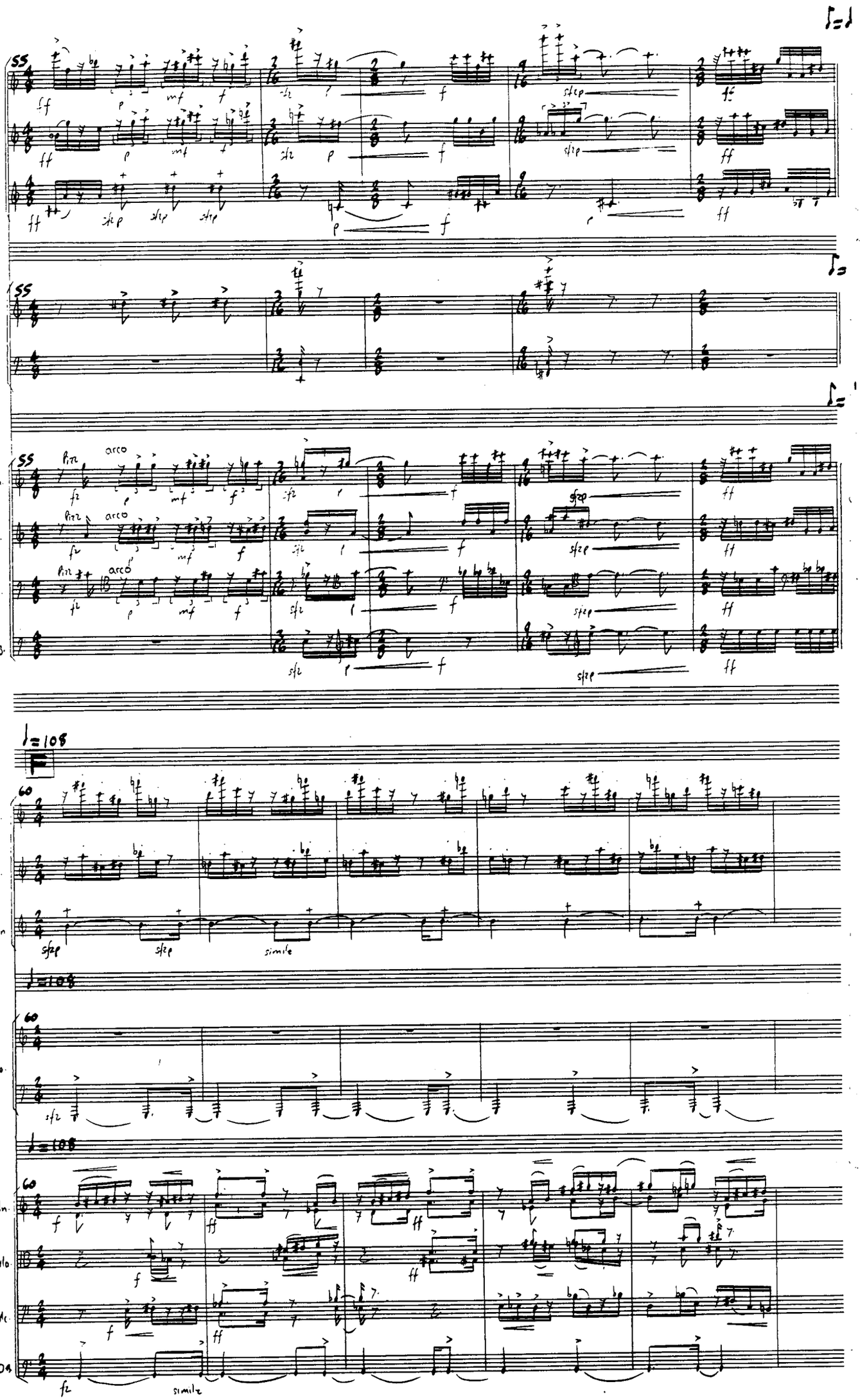
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

ff
fzp
sfff
p
sfz
mp
sub p
sul pont
nat.
sub fz
Pizz
arco
fz
mf

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

50

pizz.
arco


55
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vc.
Db.
Pizz.
arco
sfzp
simile
♩=108
60

65

Fl

Cl

Hrn

65

Pno.

65

Vln

Vla

Vlc.

D.B

ff

ff

♩=54

G

70

Fl.

Cl.

Hrn.

♩=54

70

Pno.

f

♩=54

70

Vln.

Vla.

Vlc

DB

Fl.
Cl
Hrn
Pno
Vln
Vla.
Vlc.
D.B

75

Change to piccolo

Change to bass clarinet

80

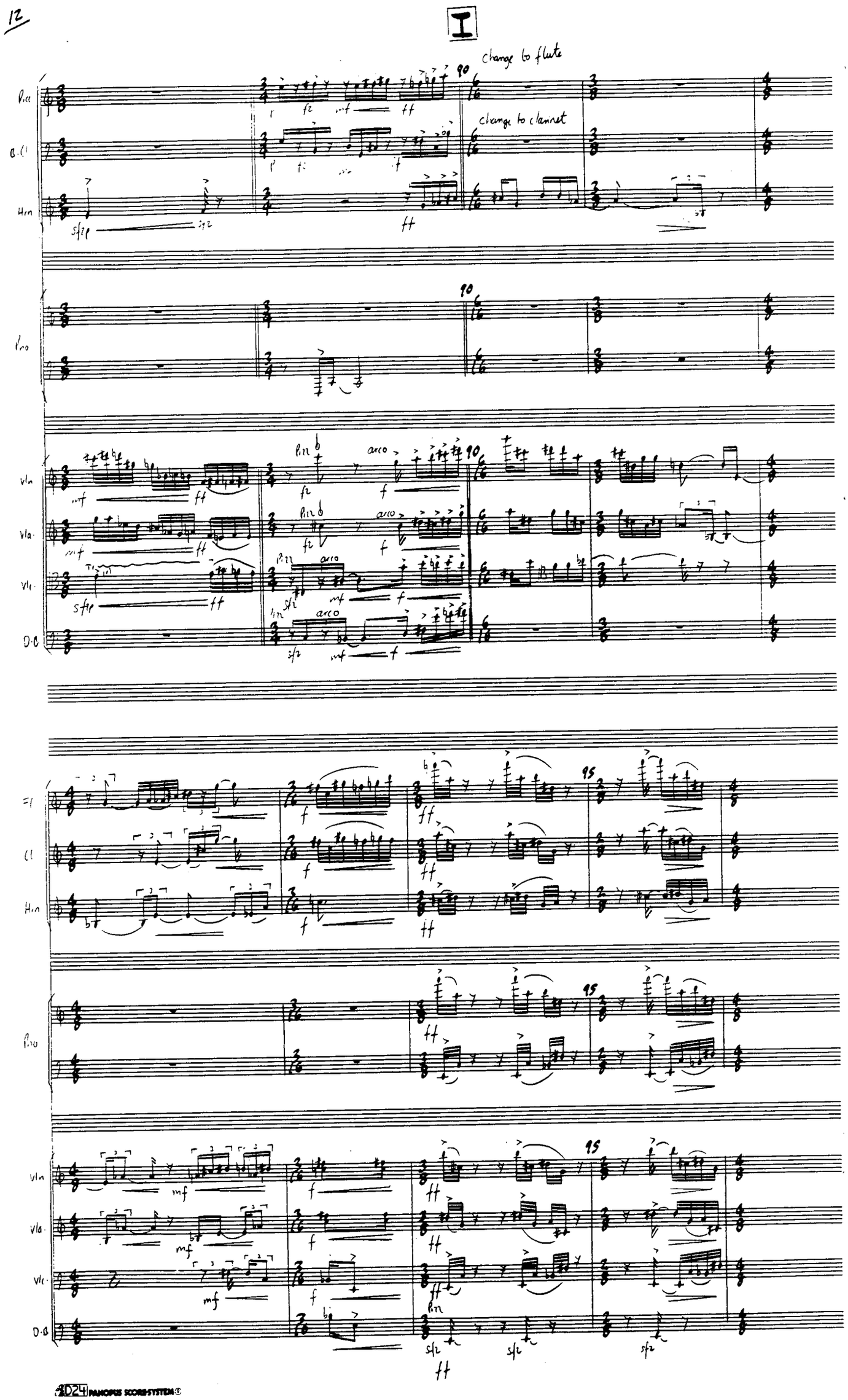
♩=72

H

Picc.
B. Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

Pizz. arco

95



♪.=♩=94

Fl.
Cl.
Hrn.

♪.=♩=94

Pno.

♪.=♩=94

Vln.
Vla.
Vlc.
D.B.

Più Mosso ♩=120

100

Fl.
Cl.
Hrn.

Più Mosso ♩=120

100

Pno.

Più Mosso ♩=120

100

arco

Vln.
Vla.
Vlc.
D.B.

Fl.
Cl.
Hrn
Pno
Vln
Vla.
Vlc
D.B.

105

Tr

arco
pizz

ff
fz

Meno Mosso

J

110

pp
mp
mf
p

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

Poco

K

Più Mosso ♩.=96 ♩=144

115

Più Mosso ♩.=96 ♩=144

Pizz
arco
Sul pont
nat

♩=♪=108

120

Fl.

Cl.

Hrn.

♩=♪=108

120

Pno.

♩=♪=108

120

nat

Vln.

Vla.

Vlc.

D.B.

arco

sul pont

nat

sub p

sub f2

sfz

Tr

125

Fl.

Cl.

Hrn.

Pno.

Vln.

Vla.

Vlc.

D.B.

arco

Fl.
Cl.
Hn.
Pno.
Vln.
Vla.
Vlc.
D.B

130

135

L

♩=♩=108

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

140

fzp
ff
sfz
similo
fz
f

145

♩.=♪=144

150

Fl.

Cl.

Hrn.

sffz p

♩.=♪=144

Pno.

150

♩.=♪=144

Vln.

Vla.

Vlc.

D.B.

150

sffz p

sul pont

nat

sffz p

Pizz

arco

fz

sffz p

Pizz

fz

155

Fl.

Cl.

Hrn.

f

f

f

fz

155

Pno.

155

Vln.

Vla.

Vlc.

D.B.

p

p

Pizz

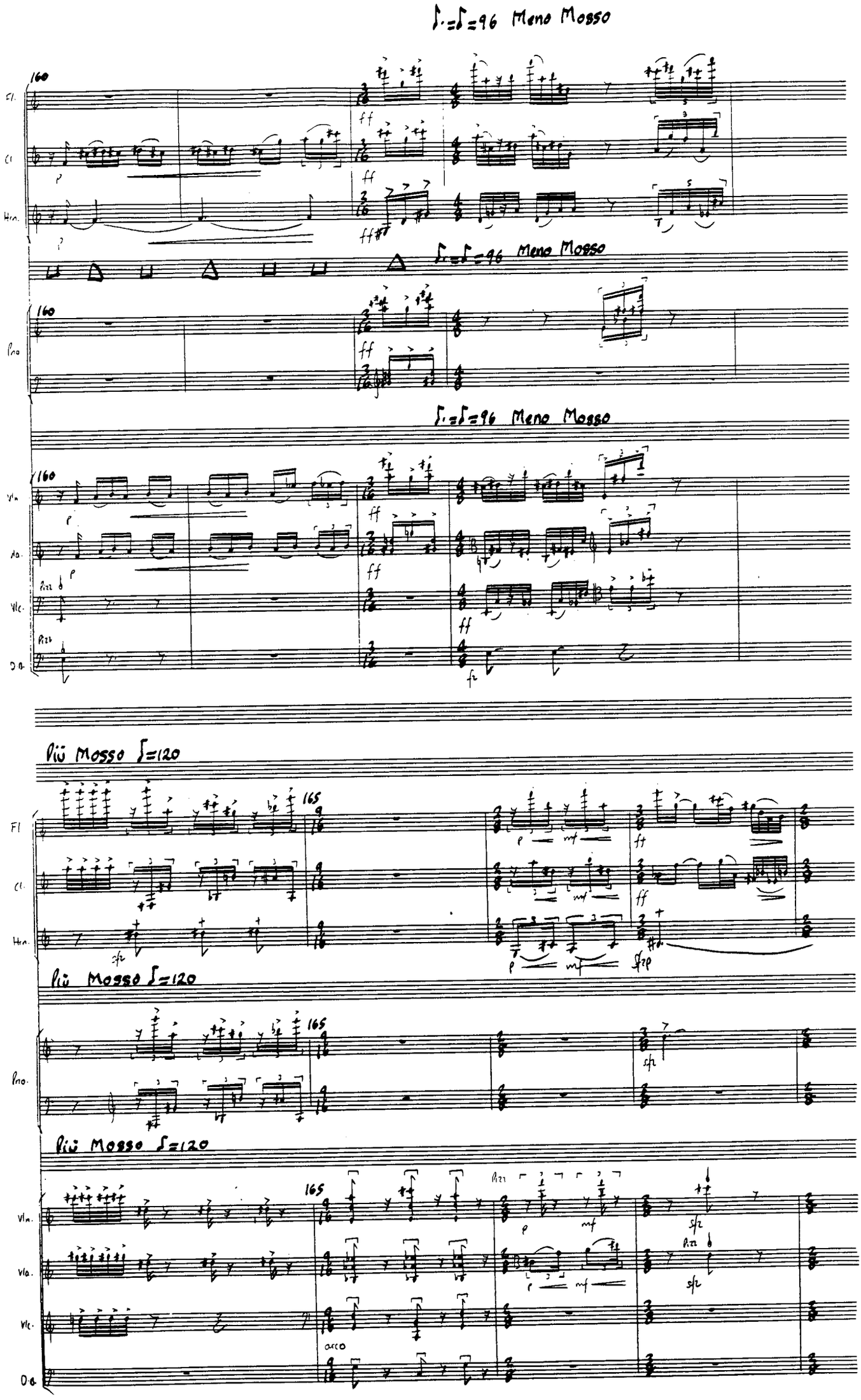
sfz

Pizz

sfz

arco

arco



Fl.
Cl.
Hrn
Pno
Vln.
Vla.
Vlc.
DB

170

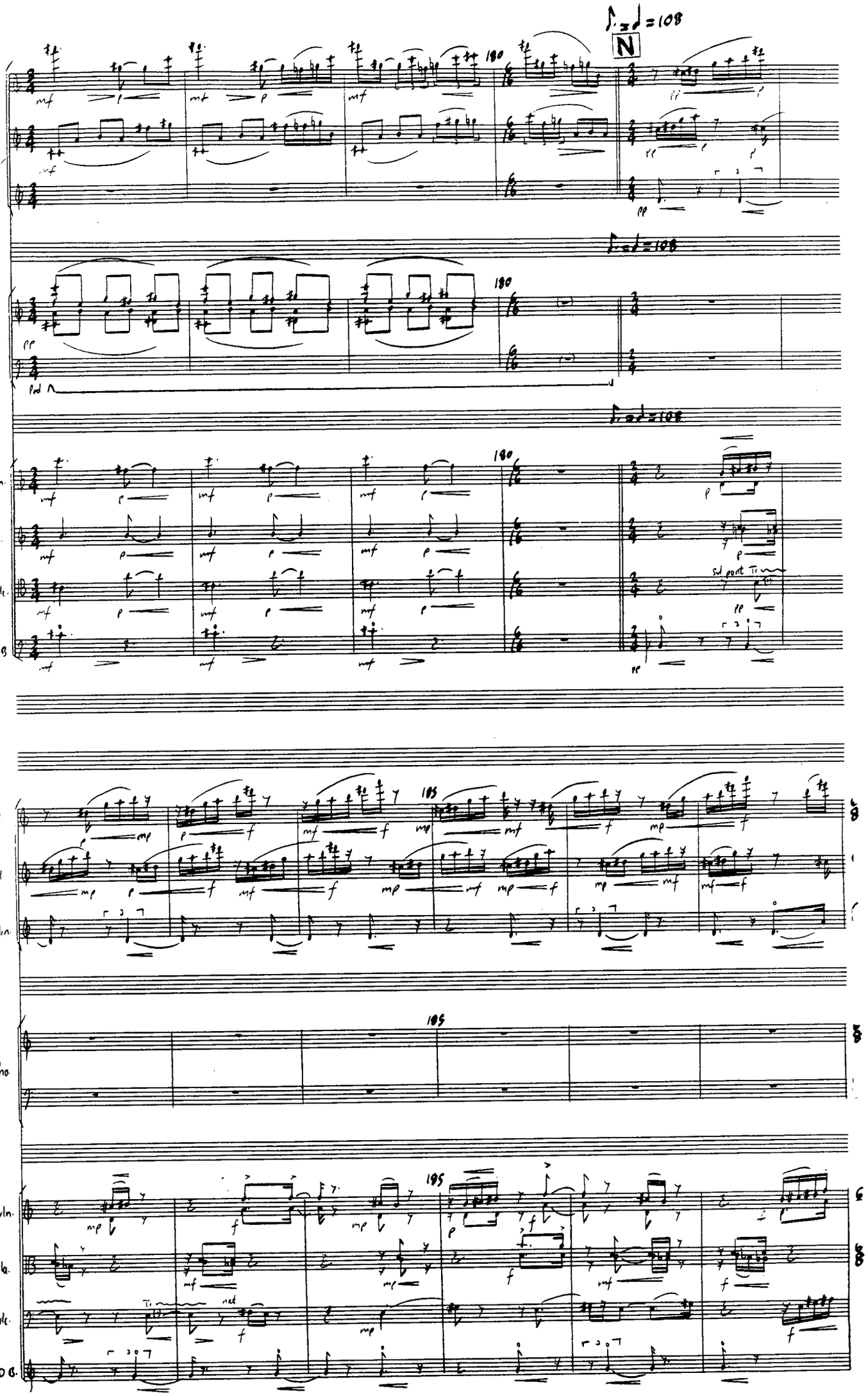
arco
pizz

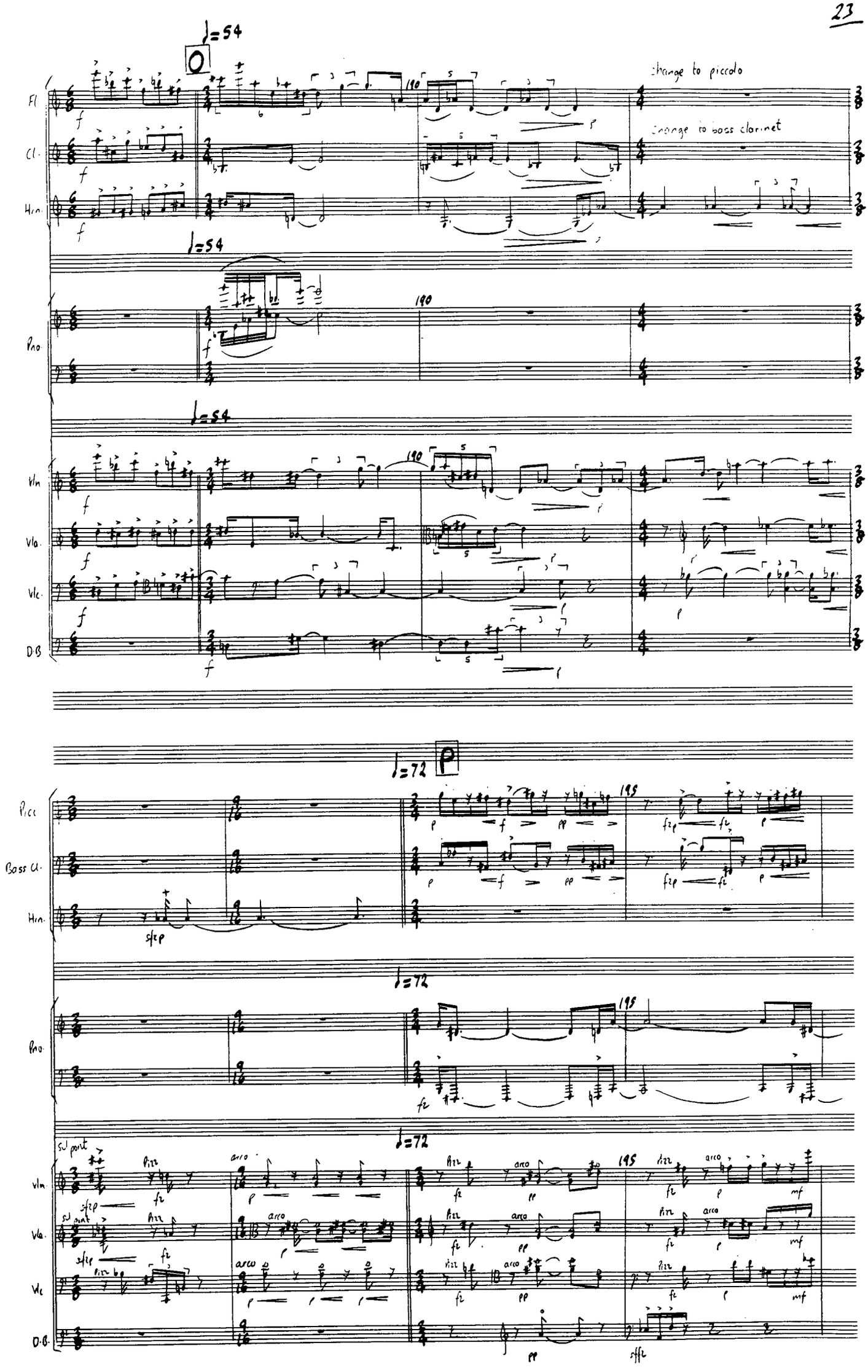
♩=60 Meno Mosso

M

175

sul pont
nat


N
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
Db.
180
185
195
sul ponti
nat

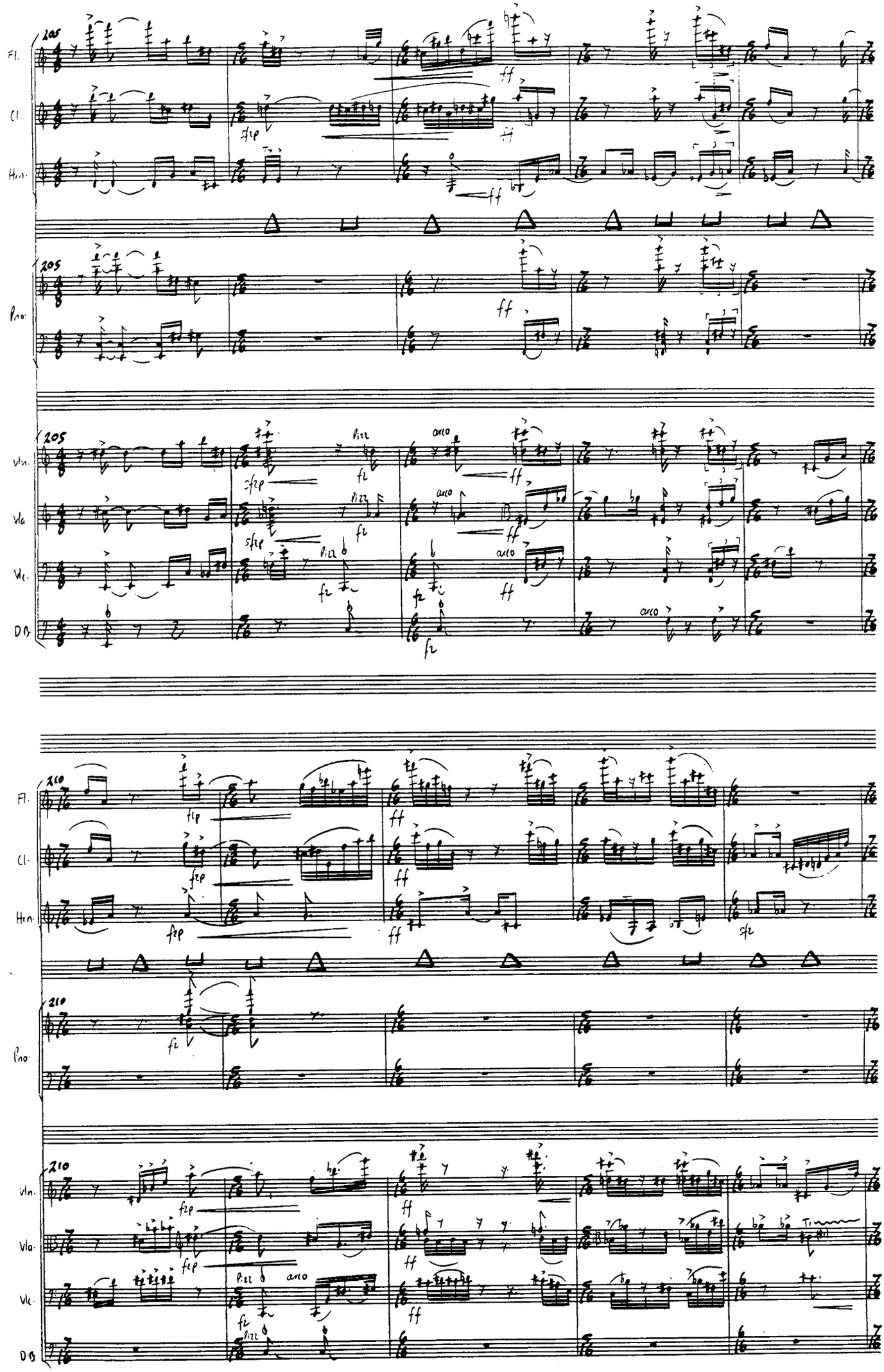

♩=54
O
Fl.
Cl.
Hrn.
change to piccolo
change to bass clarinet
Pno.
Vln.
Vla.
Vlc.
D.B.
♩=72
P
Picc.
Bass Cl.
sul ponti
arco
pizz.
sffz

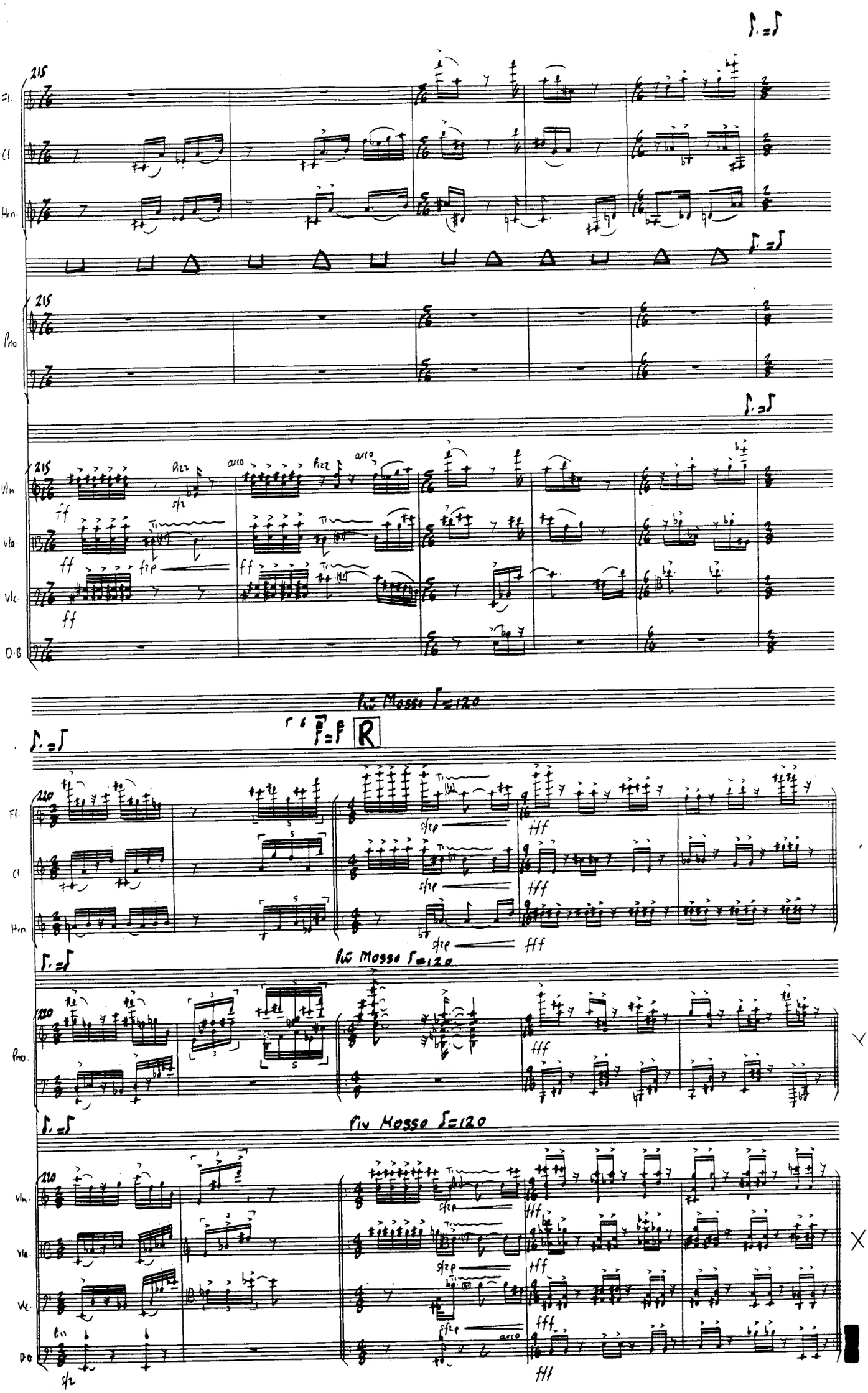
Picc.
Bass-Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.

Q

200

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
D.B.





Meno Mosso

♩=72 S

Fl

Cl

Hrn

♩=72 Meno Mosso

Pno.

♩=72 Meno Mosso

Vln

Vla

Vlc

Db

235

Fl

Cl

Hrn

235

Pno.

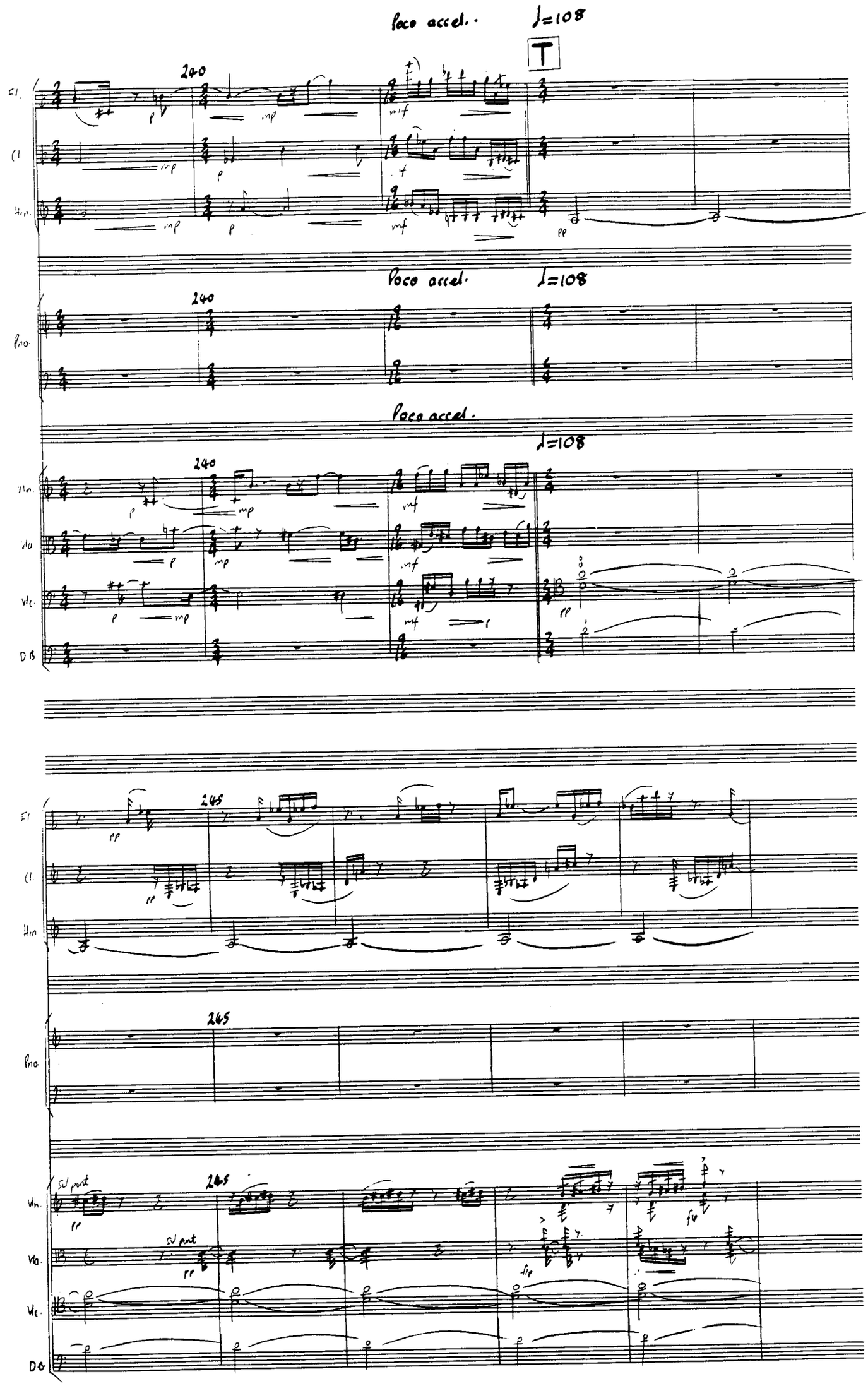
235

Vln.

Vla.

Vlc.

Db.


Poco accel.
♩=108
T
240
Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vlc.
Db
245
sul punt

Fl.
Cl.
Hrn.
Pno.
Vln.
Vla.
Vc.
Db

250

inf
nat
sul pont
fip

♪. = ♩ (♩ = 72)

U

255

ff
p
pp

nat

K. Markham 5.10.
Radley.

HOW STILL THE HAWK

FOR

UNACCOMPANIED CHORUS

BY

KAREN MARKHAM

HOW STILL THE HAWK

FOR UNACCOMPANIED CHORUS

First performance: 2nd March 1993
Maida Vale Studio (SPNM Workshop)
BBC Singers
Conducted by Simon Joly

HOW STILL THE HAWK

How still the hawk
Hangs innocent above
Its native wood:
Distance, that purifies the act
Of all intent, has graced
Intent with beauty.
Beauty must lie
As innocence must harm
Whose end (sited,
Held) is naked
Like the map it cowers on.
And the doom drops:
Plummet of peace
To him who does not share
The nearness and the need,
The shrivelled circle
Of magnetic fear.

The poem has been taken from Charles Tomlinson's "Collected Poems" and is used with kind permission of the poet.

Duration: 5 minutes

HOW STILL THE HAWK

♩=54

Soprano: How still How still How still the hawk hawk(k)

Alto: How still How still How still the hawk

Tenor: How still still the hawk(k) (k)

Bass: How still still the hawk(k) (k)

S: (k) How still How still the hawk(k)

A: How still How still How still

T: hang(s) (s) How still How still

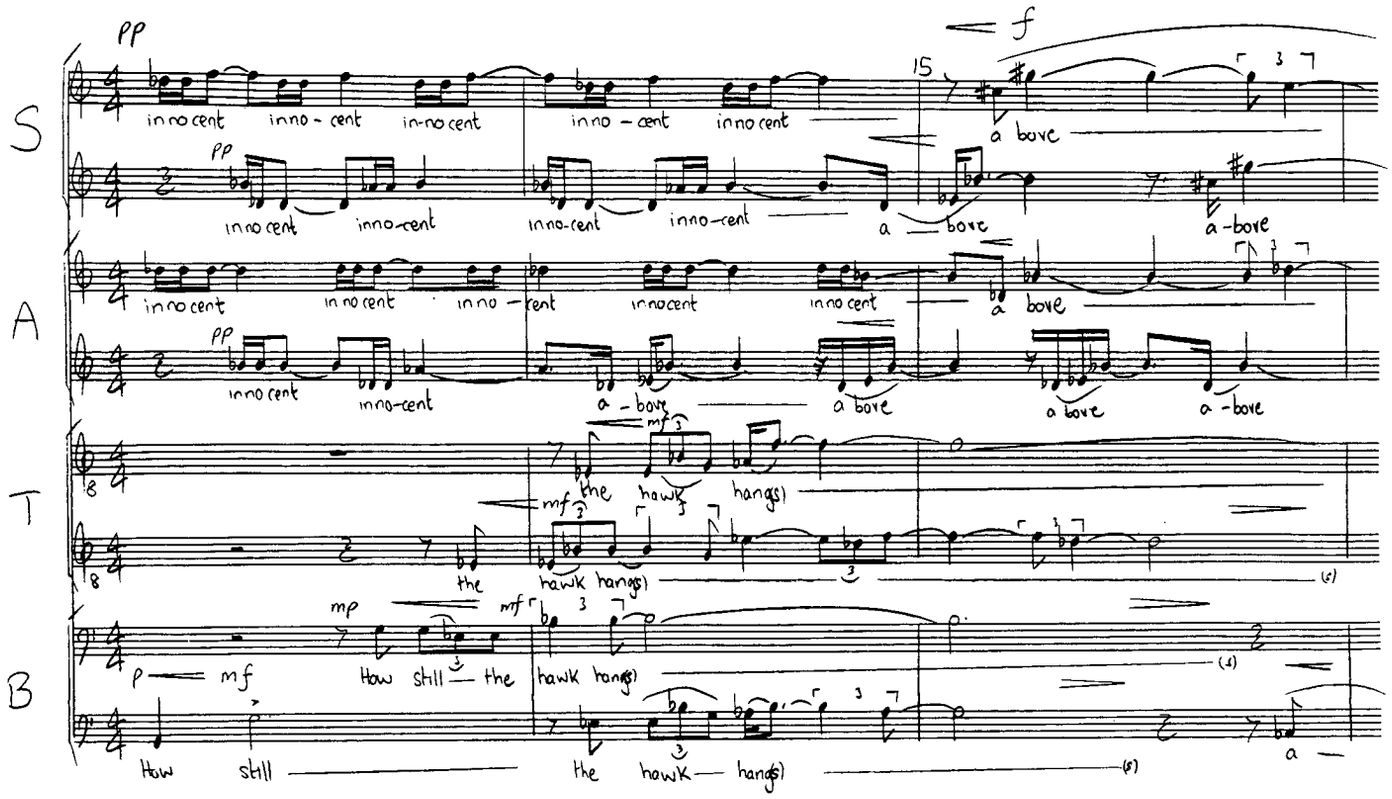
B:

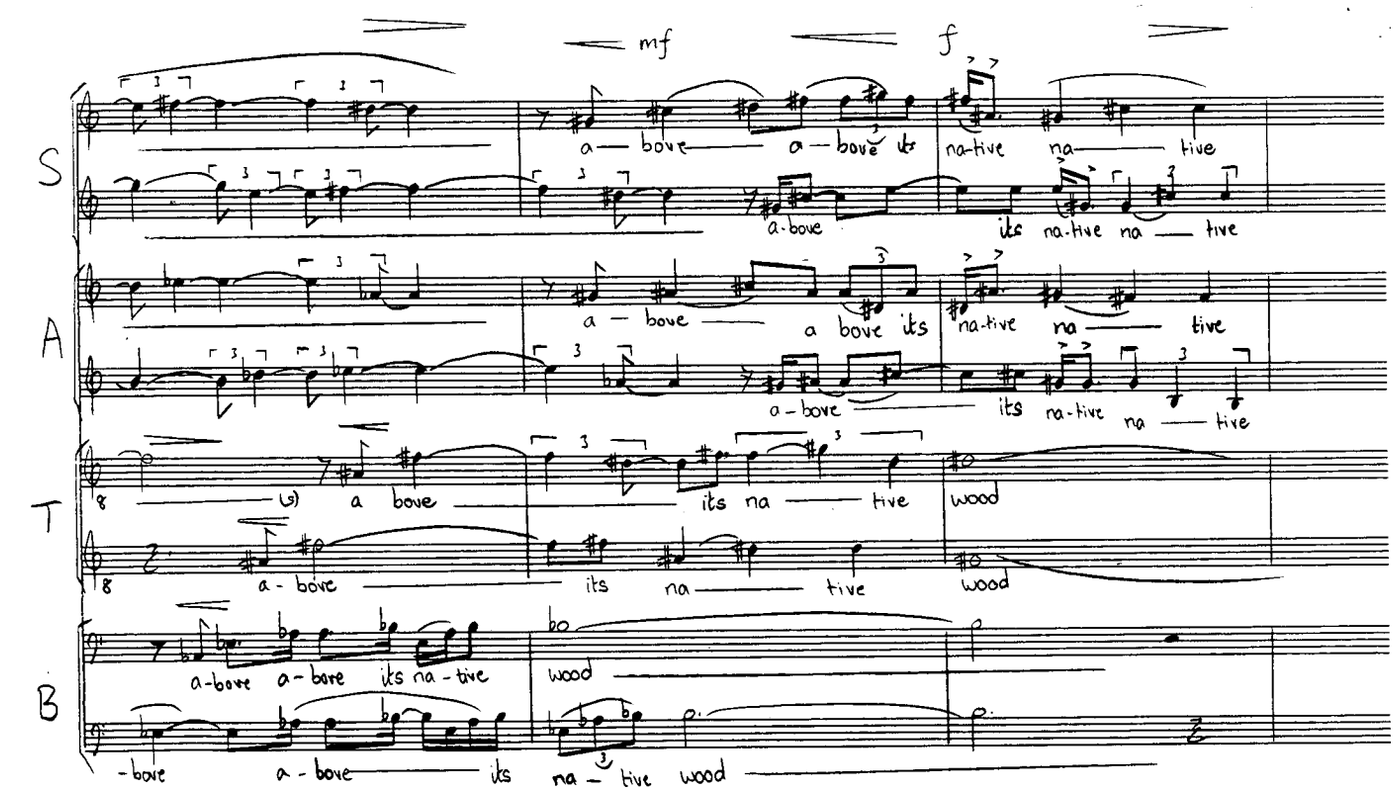
S: (k) hangs the hawk hawk(k) (k) hawk the hawk hang(s) (s)

A: How still the hawk hang(s) (s) hawk hangs the hawk hang(s) (s)

T: How still the hawk(k) (k) hang(s) (s) hawk hang(s) (s)

B: How still the hawk hangs the hawk the hawk hang(s) (s)


pp
S
in no cent in no - cent in-no cent in no - cent in no cent
15
f
a bove
in no cent in no-cent in no-cent in no-cent a bove a-bove
A
in no cent in no cent in no - cent in no cent in no cent a bove
in no cent in no-cent a - bove a bove a bove a - bove
T
mf the hawk hang(s)
the hawk hang(s)
B
mp mf
p mf How still the hawk hang(s)
How still the hawk hang(s)


mf
f
S
a bove a - bove its na-tive na tive
a-bove its na-tive na tive
A
a bove a bove its na-tive na tive
a-bove its na-tive na tive
T
a bove its na tive wood
a - bove its na tive wood
B
a-bove a-bove its na-tive wood
-bove a - bove its na - tive wood

20

S: wood — Di-stance that pur — i-

A: wood — Di-stance that

T: Di-stance that pur — i-

B: Di-stance that pur — i-fies

S: -fies Di-stance that pur — i — fies the act — of all in-tent — the

A: pur-i-fies Di-stance that pur — i-fies the act — the act of all in-tent

T: that pur — i-fies Di-stance that pur — i-fies the act — the act

B: pur — i-fies Di-stance that pur — i-fies the act the act of all in-tent —

T: -fies Di-stance that pur — i- fies — the act of all in-tent —

B: Di-stance that pur — i-fies Di-stance that pur — i-fies the act of

B: that pur — i-fies Di-stance that pur — i-fies

B: Di-stance that pur — i-fies Di-stance that pur — i-fies

25

ff

S: act of all in-tent the act | of all in-tent | the act of all in-tent the | act the act the act the

A: the act | the act | the act | of all in-tent | of all in-

T: the act of the act of all in-tent | the act the act of all in- | tent | the act of all in-tent the | act the act the act the

B: Di-stance | Di-stance | Di-stance | tha pur-i-fies

30

f

S: act the act the act | has | graced | graced

A: -tent | of all in-tent | has graced | graced

T: act the act the act the | act | has graced | graced

B: that pur-i-fies | that pur-i- | fies

35

S: graced | graced in-tent | graced in-tent | graced in-tent with

A: graced | graced | graced | in-tent | in-tent with

T: graced | graced | in-tent | graced in-tent | graced in-tent with

B: graced | in-tent | graced in-tent | graced in-tent with

40

S: Beau — ty / Beau — ty / Beau — ty / Beau-ty must lie / Beau — ty / as in-no-
A: Beau — ty / Beau-ty must lie / lie / as in no-cence
T: Beau — ty / Beau — ty / Beau — ty / Beau — ty must lie / Beau — ty / Beau — ty
B: Beau — ty / Beau — ty

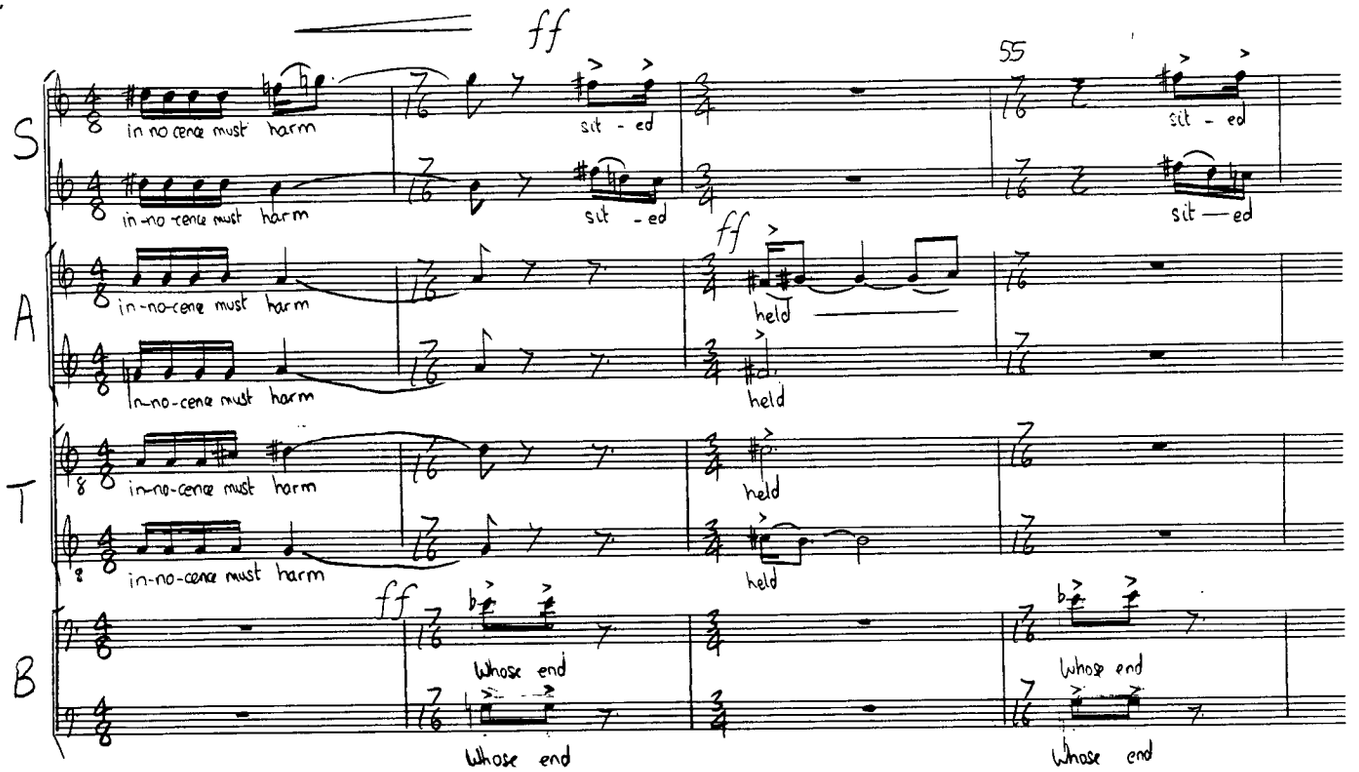
45

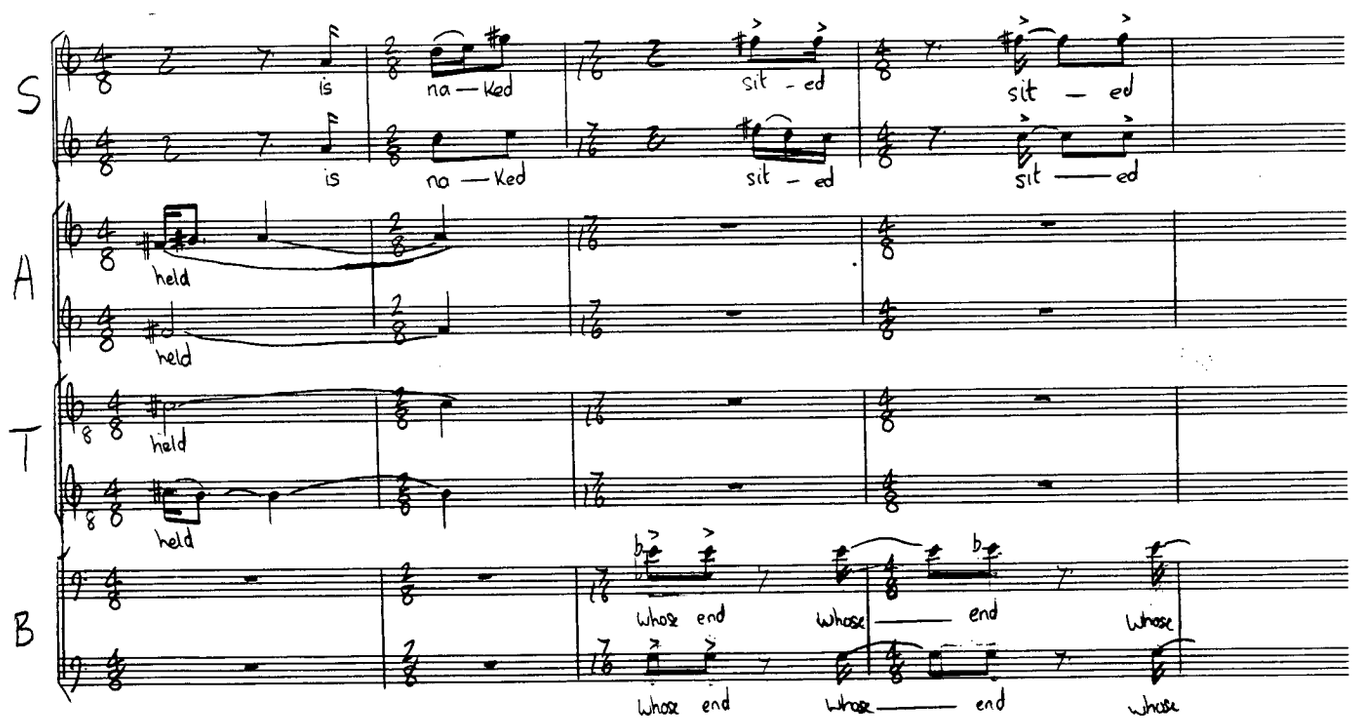
S: — ty must lie / as in no cence must harm / Beau — ty / Beau — ty
A: — cence must harm / as in-no — cence must harm / Beau — ty / Beau — ty
T: — ty must lie as in-no-cence / must harm / Beau — ty / Beau — ty
T: Beau-ty / must lie / Beau-ty must / lie
T: Beau-ty / must lie / Beau-ty must / lie
B: must harm

cresendo poco a poco

50

S: Beau-ty must lie / Beau-ty must lie / Beau-ty must lie / as
S: Beau-ty must lie / Beau-ty must lie / Beau-ty must lie / as
A: Beau-ty must lie / Beau-ty must lie / Beau-ty must lie as
A: Beau-ty must lie / Beau-ty must lie / Beau-ty must lie as
T: as in-no-cence must harm / as
T: as in-no-cence must harm / as
B: must harm


ff
55
S
in no cence must harm
sit - ed
sit - ed
in-no-cence must harm
sit - ed
sit — ed
A
in-no-cence must harm
ff
held
in-no-cence must harm
held
T
in-no-cence must harm
held
in-no-cence must harm
held
B
ff
Whose end
Whose end
Whose end
Whose end


S
is
na — ked
sit - ed
sit — ed
is
na — ked
sit - ed
sit — ed
A
held
held
T
held
held
B
Whose end
Whose — end
Whose
Whose end
Whose — end
Whose

60

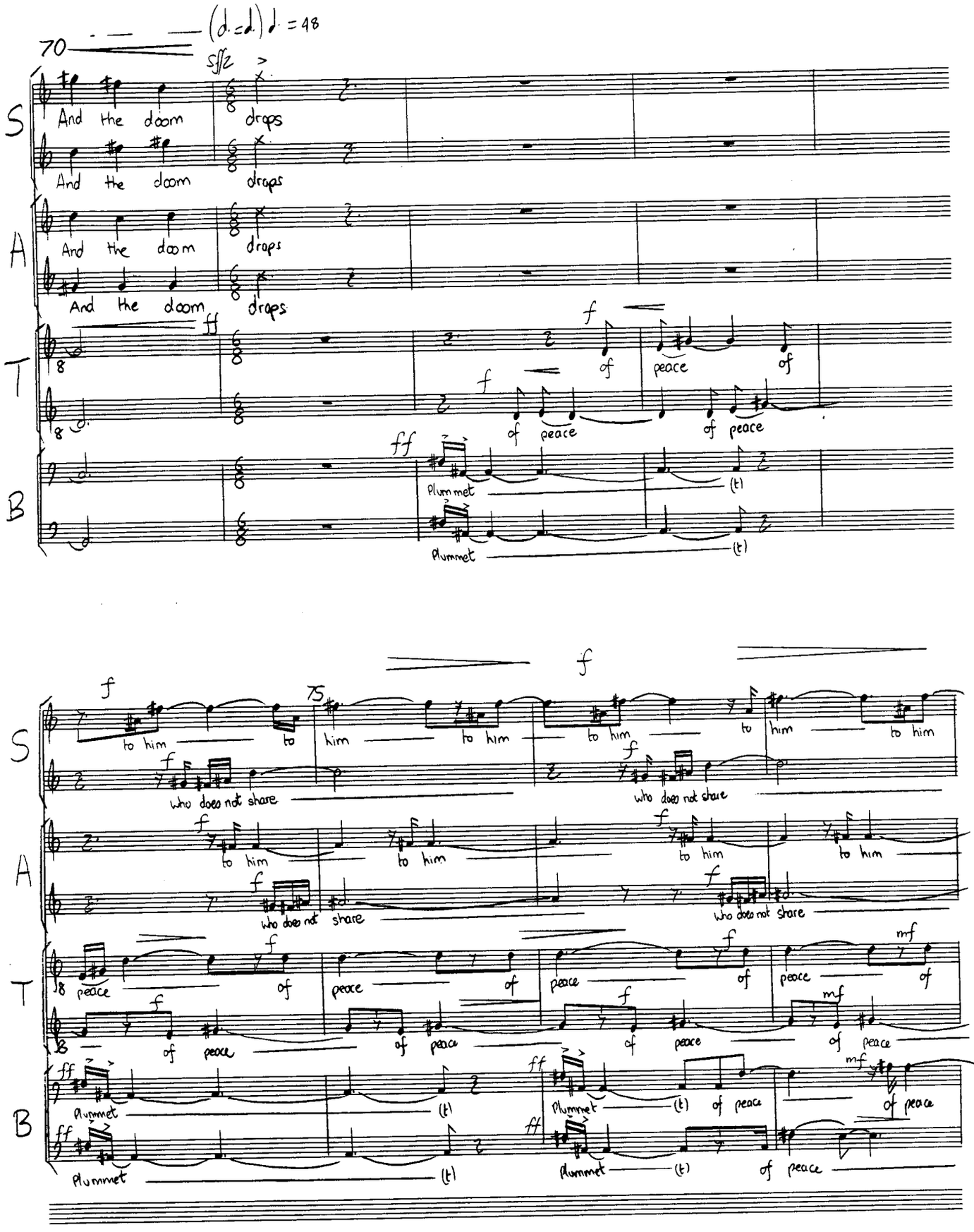
S: sit — ed / sit-ed / is na — ked / *f* like
S: sit — ed / sit-ed / is na — ked / like
A: held / is na — ked / *f* like the
A: held / is na - ked / like the
T: held / is na — ked / *f* like / the map
T: held / is na - ked / like / the map
B: end / whose — end / is na — ked / like the / map
B: end / whose — end / is na — ked / *f* like the / map

Accelerando poco a poco

65

ff (♩=50) *mf*

S: the map — (!) / it / cowers / on / And the doom / And the doom / And the doom
S: the map — (!) / it / cowers / on / And the doom / And the doom / And the doom
A: map — (!) / it / cowers / on / And the doom / And the doom / And the doom
A: map — (!) / it / cowers / on / And the doom / And the doom / And the doom
T: (!) / it / cowers / on / *fzp* doom
T: (!) / it / cowers / on / doom
B: (!) / it / cowers / on / *fzp* doom
B: (!) / it / cowers / on / doom


70
(♩.=♩.) ♩. = 48
sffz
S
And the doom drops
And the doom drops
A
And the doom drops
And the doom drops
T
ff
f
of peace of
f
of peace of peace
B
ff
Plummet (t)
Plummet (t)
75
f
to him to him to him to him
who does not share
who does not share
to him to him to him to him
who does not share
who does not share
peace of peace of peace of peace of
of peace of peace of peace of peace
mf
Plummet (t) Plummet (t) of peace
of peace
Plummet (t) Plummet (t) of peace

(♩.=♩)

80

S: who does not share the near — ness the near — ness and the need and the need and the need

A: the near — ness the near — ness and the need and the need

T: peace — of peace of peace

B: of peace of peace

85

S: — ness the near — ness the and the need

A: near — ness the near — ness and the need and the need

T: The shri — velled cir — cle of mag — ne — tic

B: The shri — velled cir — cle of mag — ne — tic

90

S: and the need — near — ness — the — and the need — near-ness — and the

A: and the need — the near — ness — the near — ness

T: fear — The — shri — velled

T: fear — The — shri — velled

B: fear — The — shri — velled

B: fear — The — shri — velled

95

S: need — the — and the need — near-ness — the near — ness

A: and the need — and the need — and the need — the near — ness

T: cir — cle of mag — ne — tic fear

T: cir — cle of mag — ne — tic fear

B: cir — cle of mag — ne — tic fear

B: cir — cle of mag — ne — tic fear

100

S: and the need — and — the need — the — near — ness

A: and — the — need — and — the need — the — near — ness — the — near —

T: The — shri — velled — cir — cle — of — The — shri — velled — cir — cle — of

B: The — shri — velled — cir — cle — of — The — shri — velled — cir — cle — of

105

S

A: — ness

T: mag — ne — tic — fear — mag — ne — tic — fear

B: mag — ne — tic — fear — mag — ne — tic — fear — nicnte

Revised 9.7.91 Radley.

CIRCLING THE COLD CENTRE

FOR

LARGE ENSEMBLE

BY

KAREN MARKHAM

For Radley College

CIRCLING THE COLD CENTRE

FOR LARGE ENSEMBLE

First performance: 21st May 1991
Radley College
Performed by the boys of Radley College
Conducted by the composer

INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

The score is notated in C.

Duration: 12 minutes

I

♩= 60

Fl

Ob.

Cl

Hrn.

Bsn

Vln.

Vln.

Vla.

Vlc.

D.B

con sordino

senza sordino

A

Fl.

Ob.

Cl.

Hrn.

Bsn.

Vln.

Vln.

senza sordino

Vla.

Vlc.

D.B

pizz

Fl.

Ob.

Cl.

Hrn.

Bsn

Vln.

Vln.

Vla

Vlc.

D.B

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vc.
D.B.

20

Espr.

p mf mp f

p

mp

p

p

B

25

mp

p

mp

p

p

p

con sordino

mp

con sordino

mp

con sordino

p

con sordino

p

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B.

Espr.

30

Espr.

35

Senza sordino

Senza sordino

Senza sordino

C

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B

ff
ff
ff
f
mf
mp
f
mp
p
f
mf
mp
f
mp
p
f
mp
f
Pizz.

40

Fl.
Ob.
Cl.
Hrn.
Bsn

mf
mf
p
mf
p
p
mf
mf
p
p
f
f
f
f
p
f

40

Vln.
Vln.
Vla.
Vlc.
DB

p
p
p
p
p
f
f
f
f
fz
f
fz
fz

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B.

45

Esp.

D

50

con sord.

con. sord

Espr.

55

Fl.
Ob.
Cl.
Hrn.
Bsn.

con sord.

Vln.
Vln.
Vla.
Vlc.
D.B.

55

Fl.
Ob.
Cl.
Hrn.
Bsn.

senza sord.

Vln.
Vln.
Vla.
Vlc.
D.B.

3/

E

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vc.
D.B.

senza sordino

At the clear core, morning
~~extinguishes everything save light.~~

25 3.91
P.U. Wykman Radlig College
ca 4mins

♩=152

A

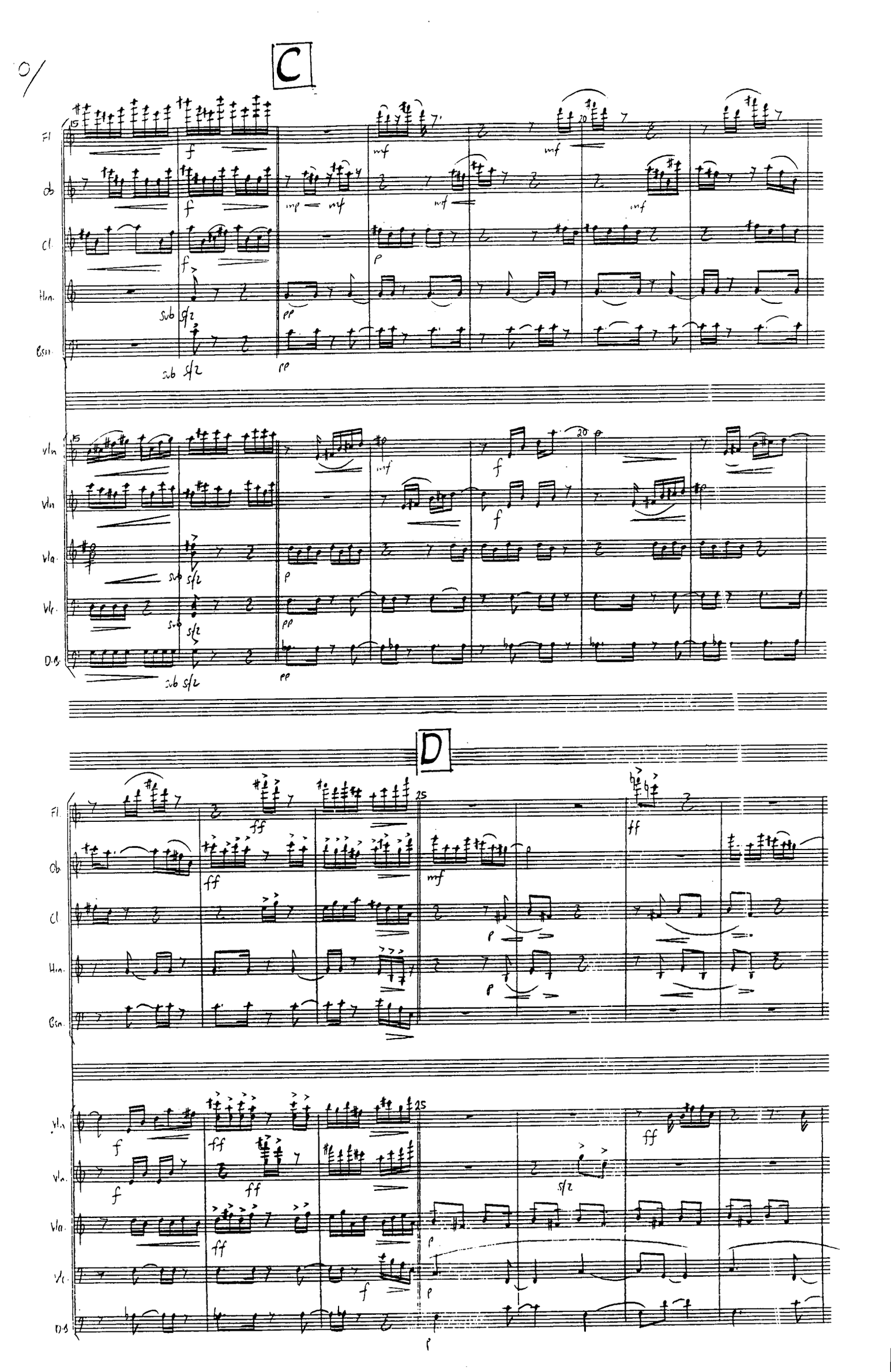
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vc
DB

leggiero
(simile)
leggiero
sb
sfz
mf
pp

B

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vc.
DB

mf
p
sb mf
pp


C
D
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vla.
Vc.
D.B.
15
20
25
f
mf
p
pp
ff
sub
sfz

Fl
Ob.
Cl.
Hrn
Bsn.
Vln
Vln
Vla.
Vlc.
D.B.

30

ff p ff p

ff ff p ff

E

35 40

ff p mp

p mp mf

p mp mf

f f f

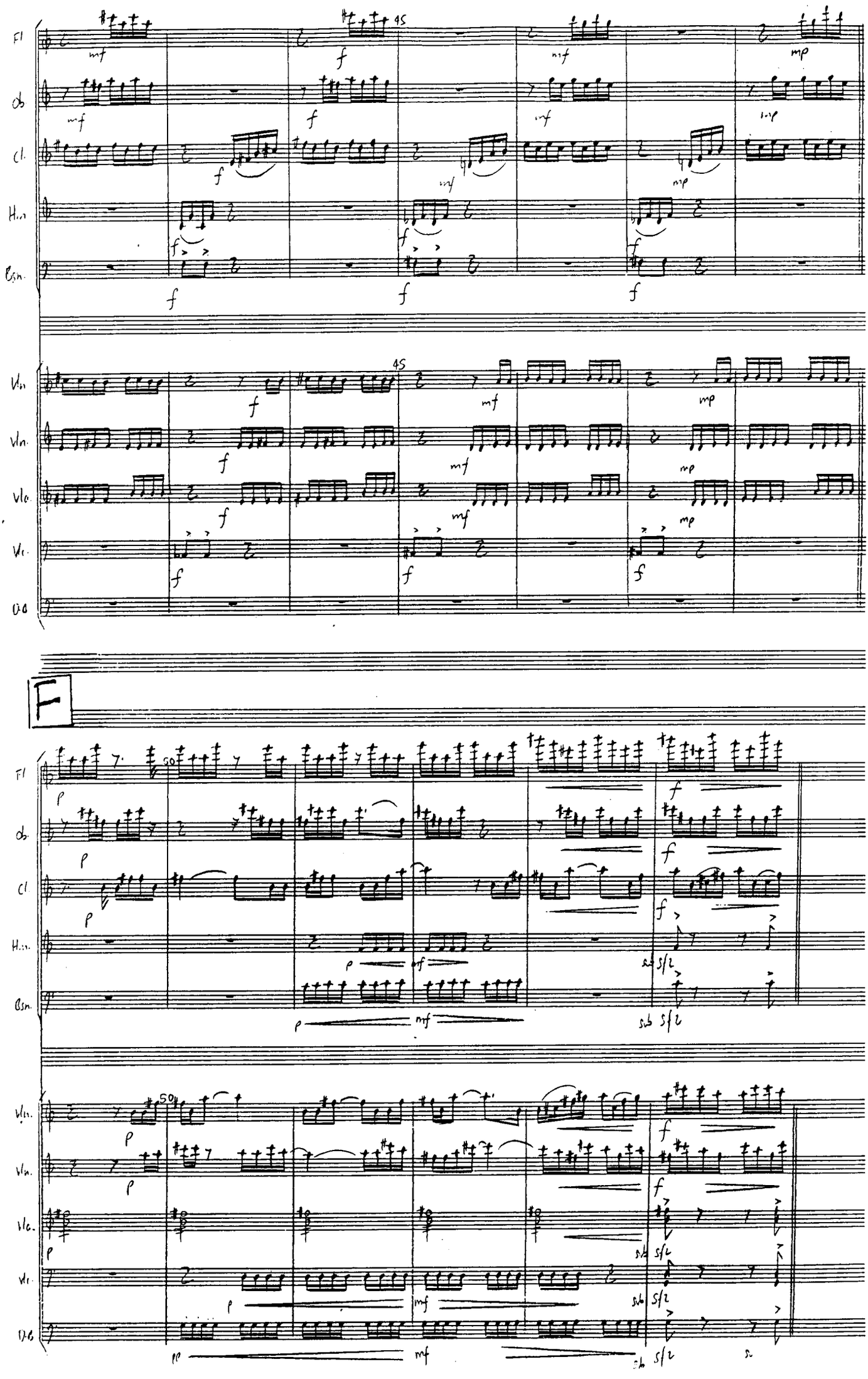
35 40

p mp mf

p mp mf

p mp mf

f f f


Fl
Ob
Cl.
Hrn
Bsn.
Vln
Vln.
Vla.
Vc.
Db
45
50
F

G

H

55 60

Fl. Ob. Cl. Hrn. Bsn.

Vln Vln Vla Vc D.B.

55 60

65

Fl. Ob. Cl. Hrn. Bsn.

Vln Vln Vla Vc D.B.

65

I

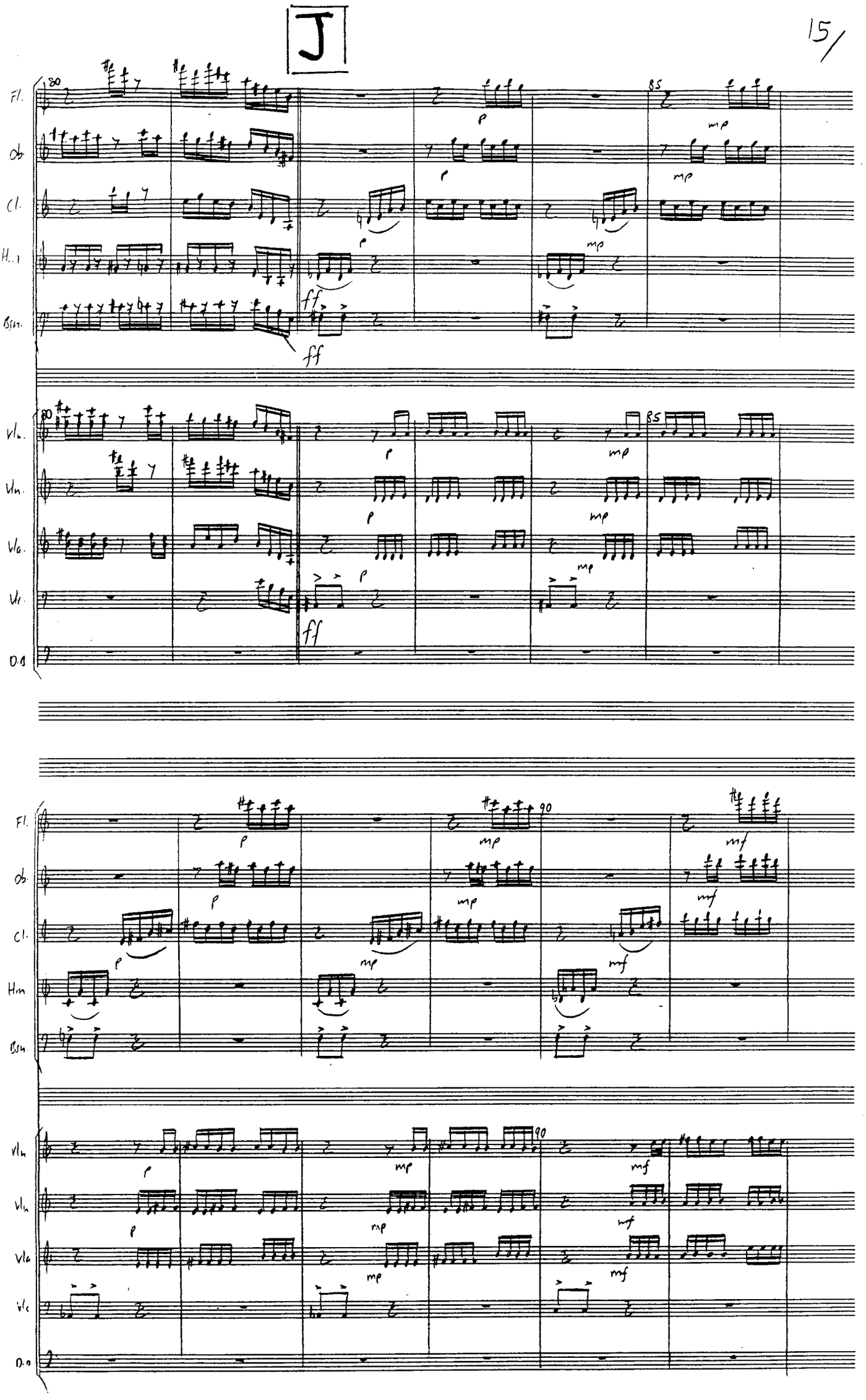
Fl.
Ob.
Cl.
Hrn
Bsn
Vln
Vln.
Vla.
Vc.
DB

70

fz
mf
mp
p
f

75

ff



K

Fl

Ob

Cl

Hrn

Bsn

Vln

Vln

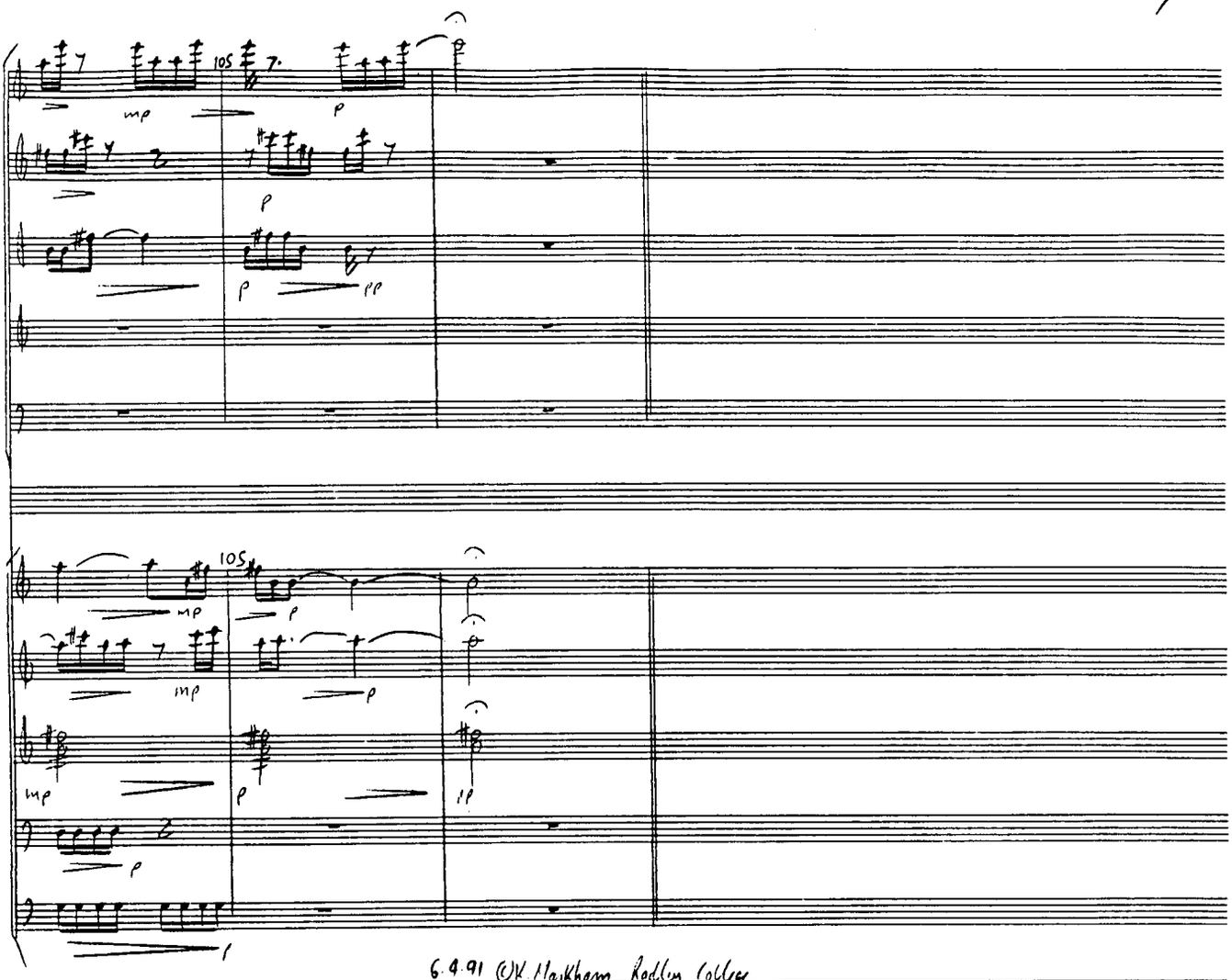
Vla

Vlc

Db

95

100



6.4.91 ©K Markham Radley College
Ca 3mins

Breaking the spectrum
Threads cross, fade, emerge
Like the glitter of dust before stained windows.

Lento Espressivo ♩=54

III

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln I
Vln II
Vla.
Vlc.
D.B.

5

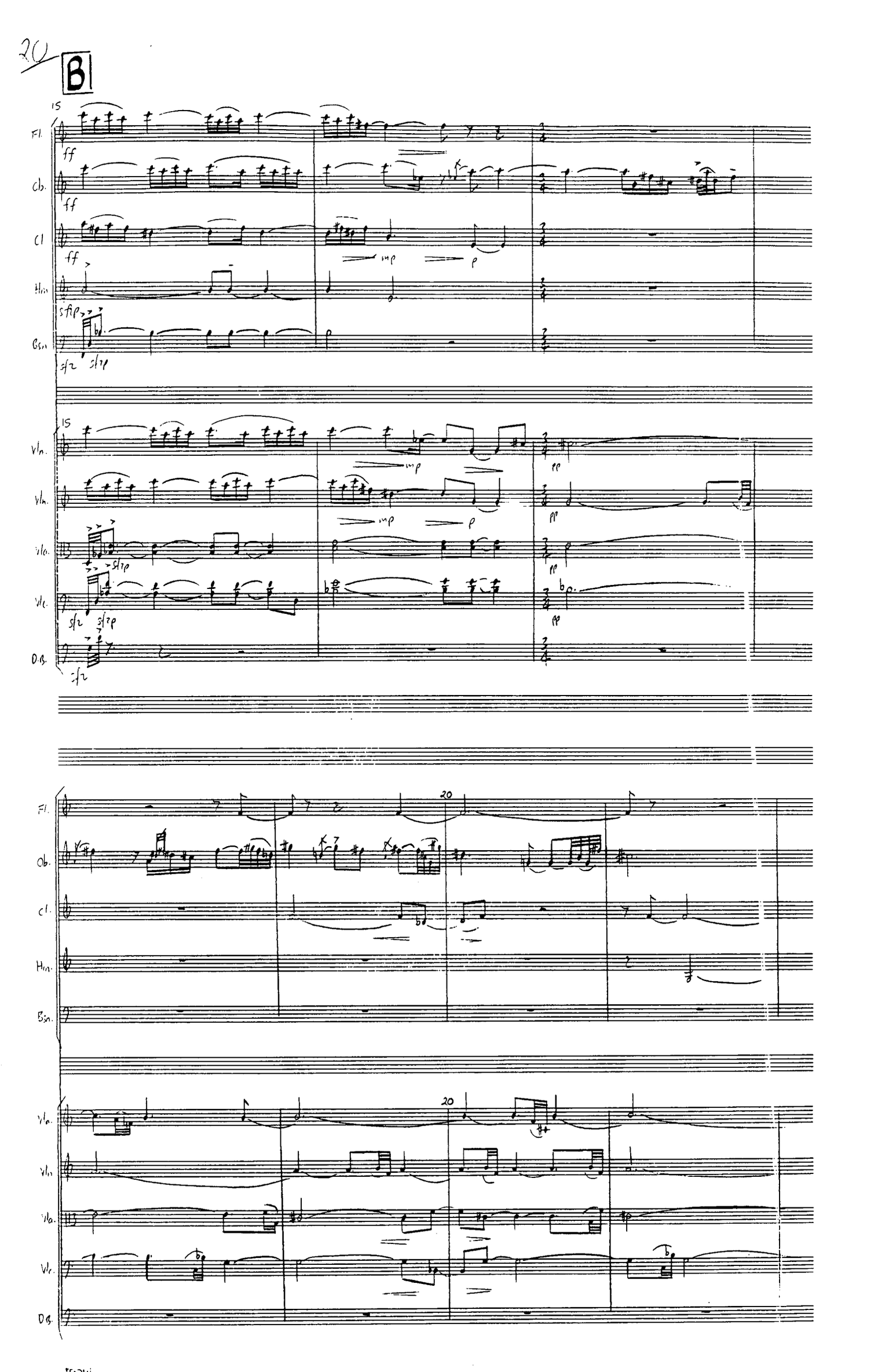
Fl.
Ob.
Cl.
Hrn.
Bsn.

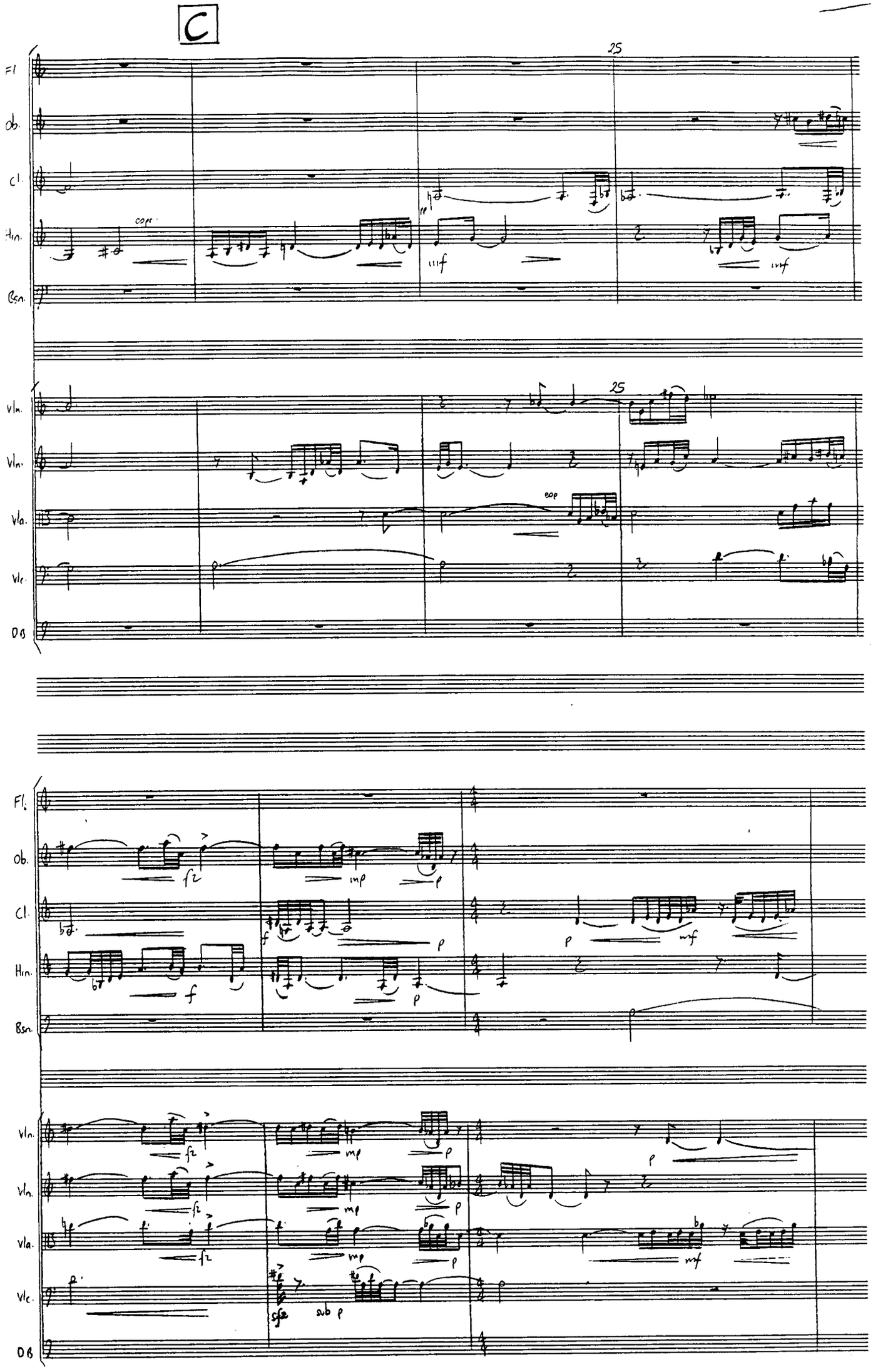
5

Vln I
Vln II
Vla.
Vlc.
D.B.

A

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB


20
B
15
Fl.
Ob.
Cl
Hrn
Bsn
ff
mp
p
sfp
sfz
Vln.
Vla.
Vc.
D.B.
pp
20



D

30

Fl.
Ob.
Cl.
Hrn.
Bsn.

f
f sub. mp
f zp
ff

Vln.
Vla.
Vlc.
D.B.

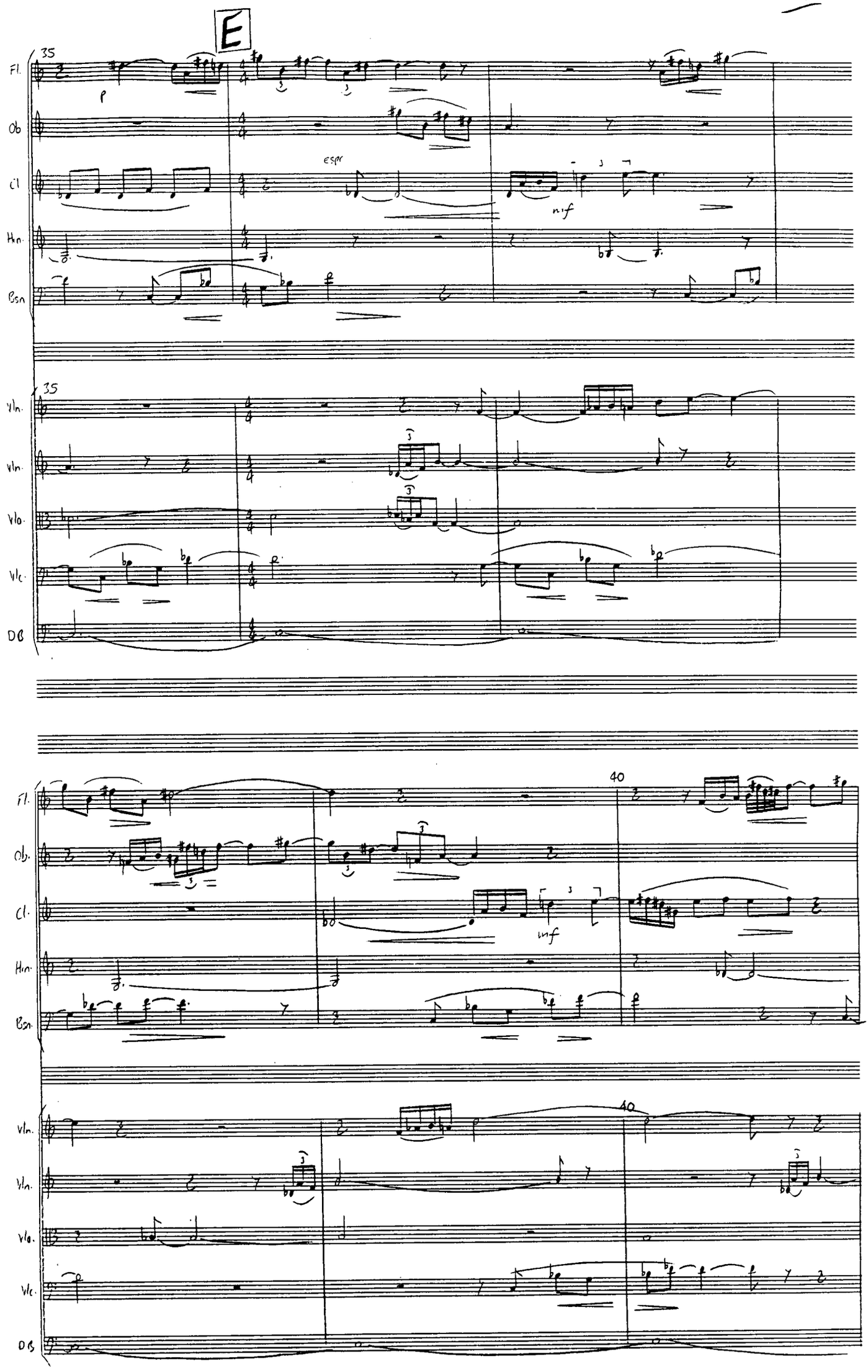
mf
mp
f zp
ff

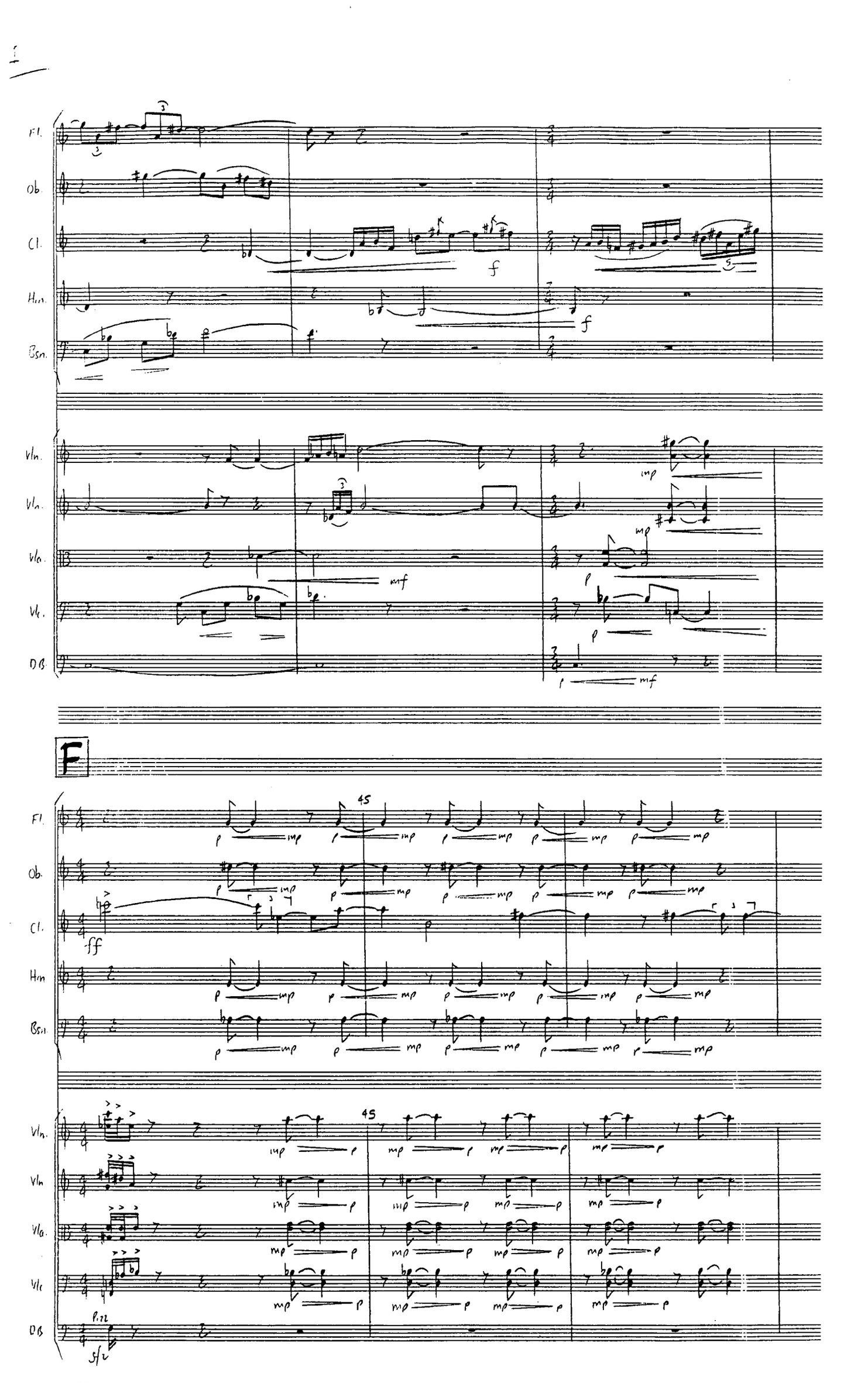
Fl.
Ob.
Cl.
Hrn.
Bsn.

f
mf
p
pp

Vln.
Vla.
Vlc.
D.B.

mf
mp
pp (bow freely)




Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
F
45
Fl.
Ob.
Cl.
Hrn
Bsn.
Vln.
Vln
Vla.
Vlc
DB

G

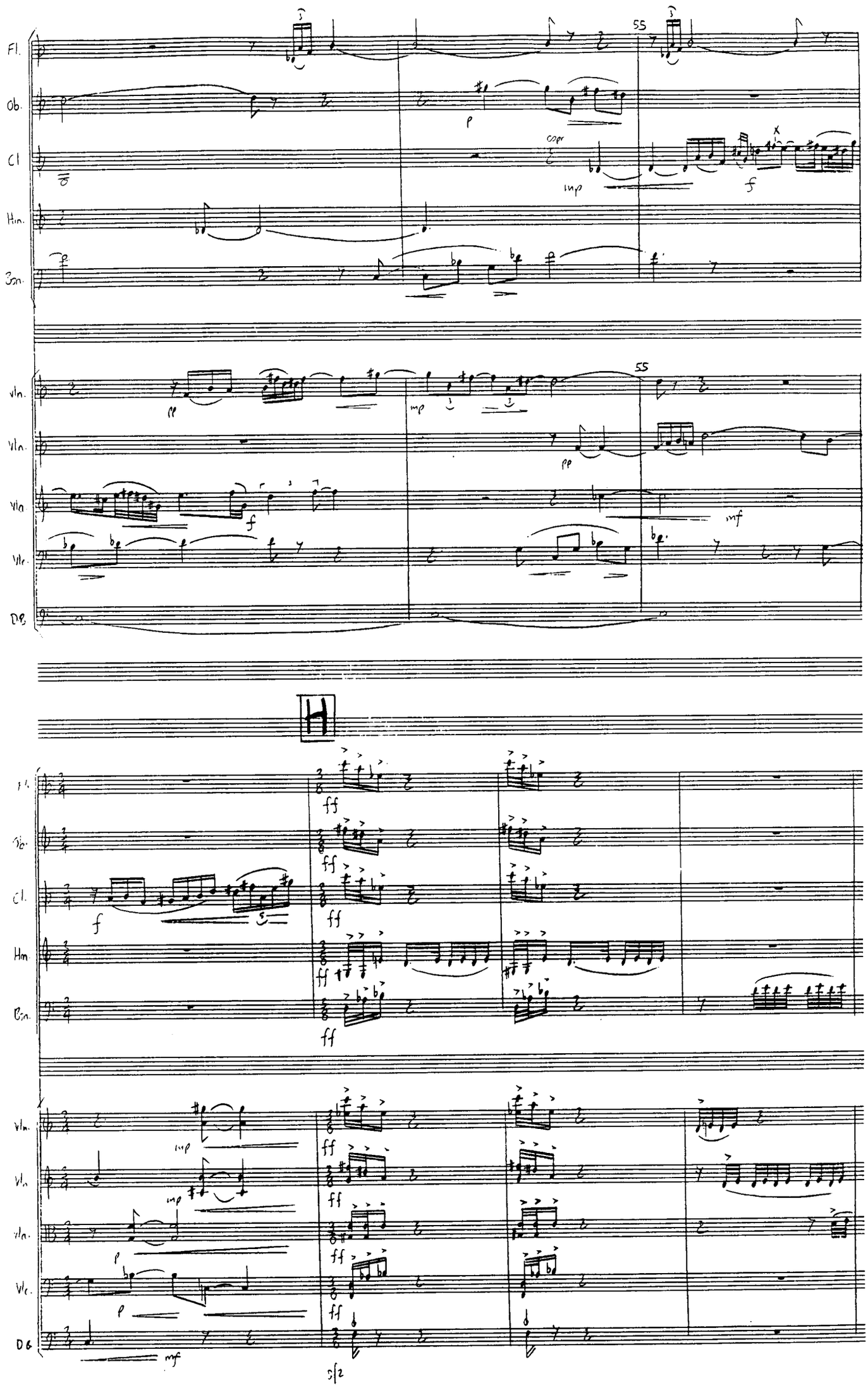
Fl
Ob
Cl.
Hrn
Bsn
Vln.
Vln
Vla
Vlc
DB

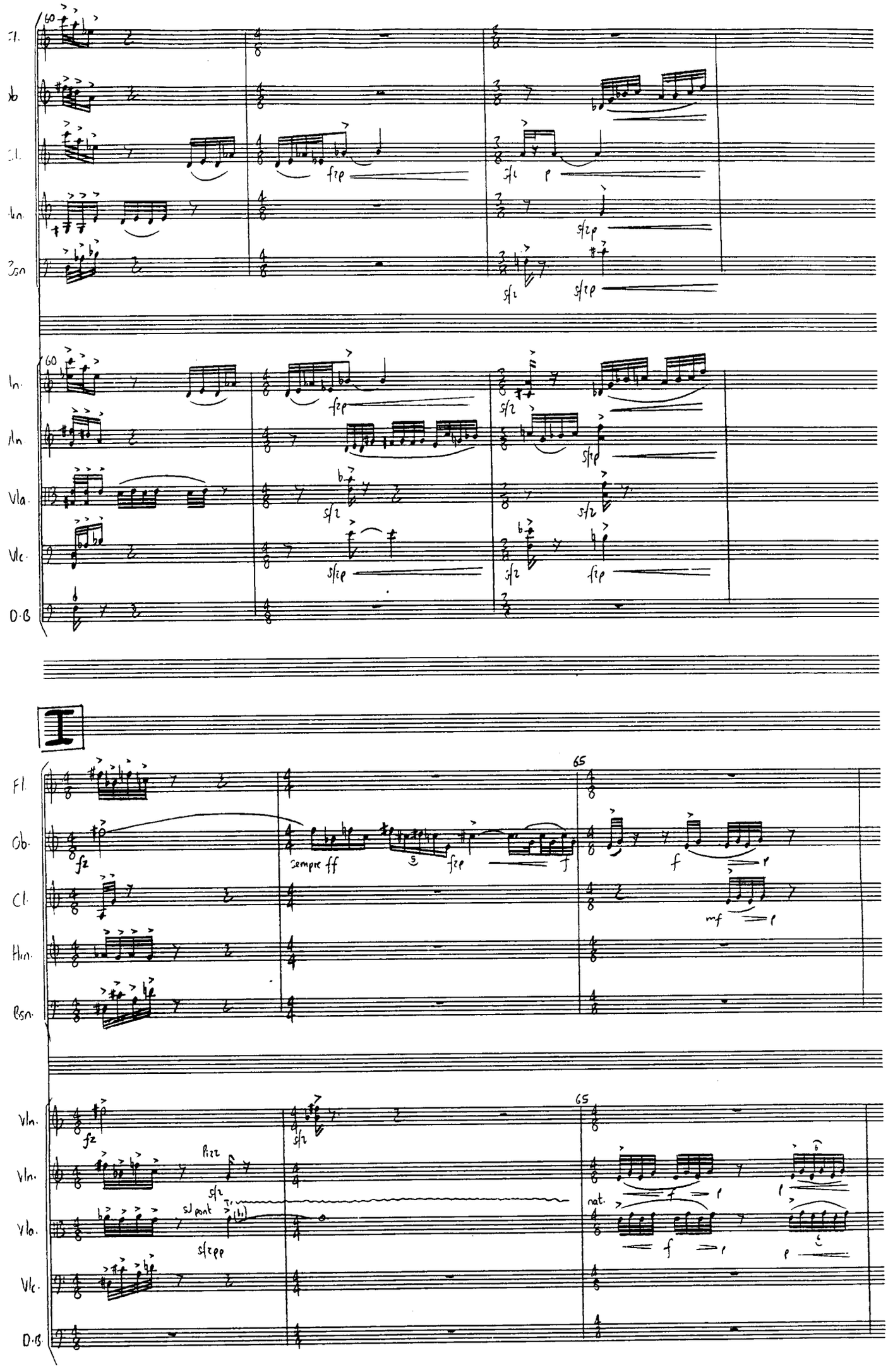
pp
mp
pp
p
espr
p
pp
pp

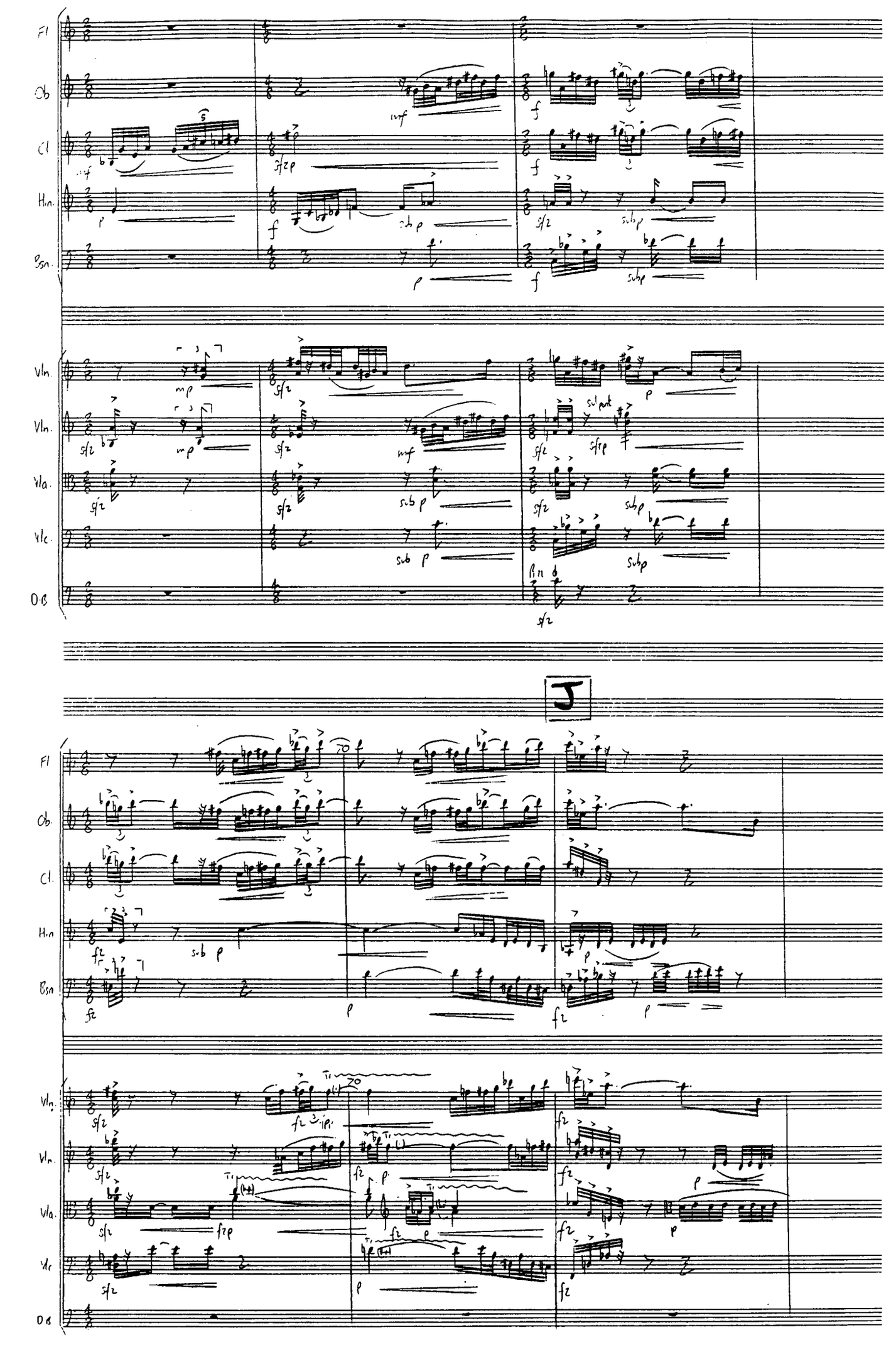
50

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB

pp
mp
pp
pp
mf
pp
pp
pp
pp
= mp
espr
mf
pp


55
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
55
H
Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
DB
5/2


60
Fl.
Ob.
Cl.
Hrn.
Bsn.
fzp
sfz
sfzp
In.
Vla.
Vlc.
D.B
I
65
Fl.
Ob.
fz
sempre ff
fzp
f
mf
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B
fz
sfz
fizz
sul pont
sfzpp
nat.

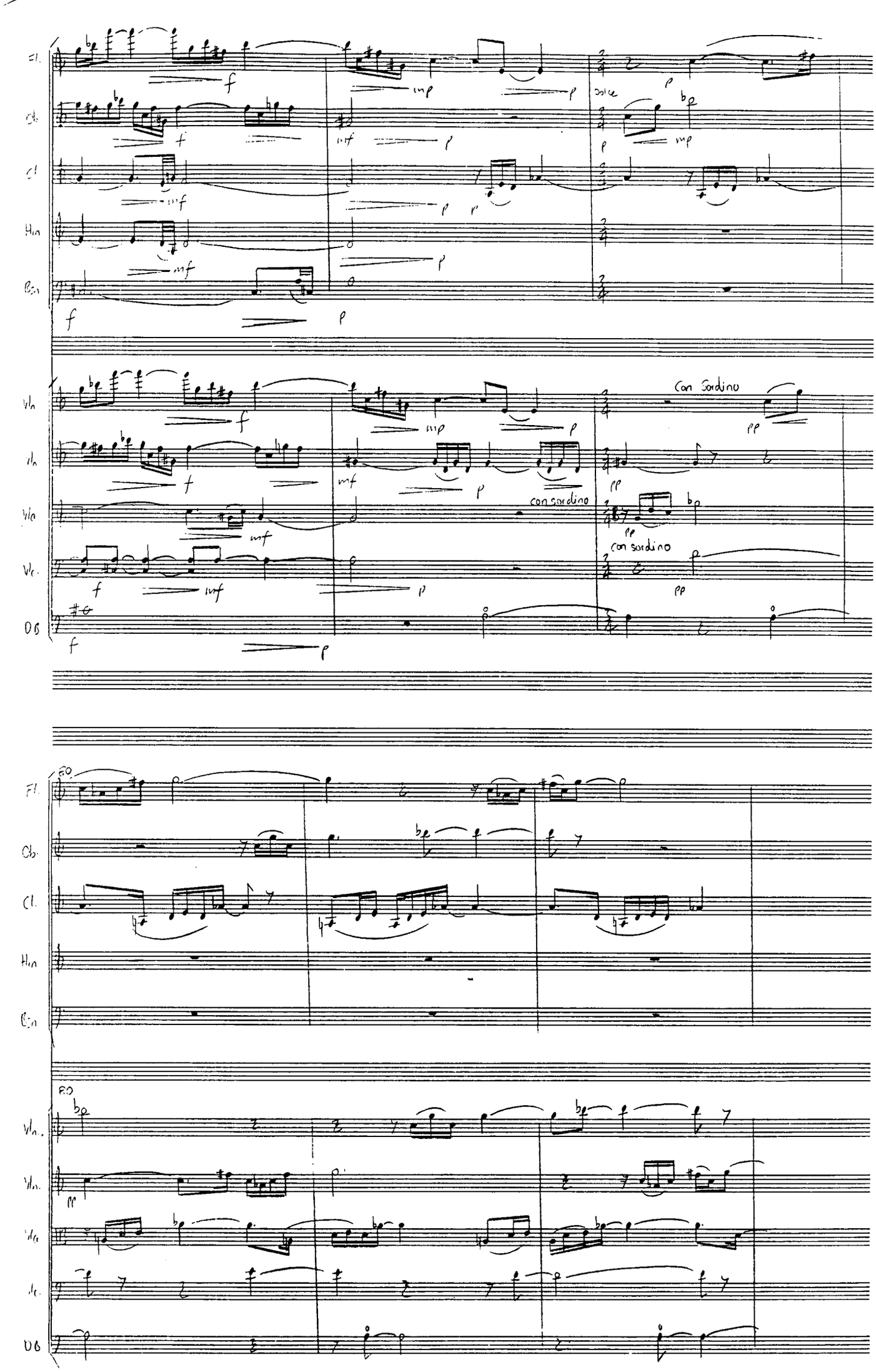


Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
Db.

K

75

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
Db.


Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vla.
Vc.
DB
dolce
Con Sordino
con sordino
con sordino
80
80

Fl.
Ob.
Cl.
Hrn.
Bsn.
Vln.
Vln.
Vla.
Vlc.
D.B.

X3

X3

30.4.91 Ridley College

Turned in the shadow
It is a black diamond
Containing nothing but itself.

The idea dissolves in passion;
The light holds,
Girdling the cold centre.

IN SEARCH OF THE QALB

FOR STRING ORCHESTRA

BY

KAREN MARKHAM

IN SEARCH OF THE QALB

FOR STRING ORCHESTRA

BY

KAREN MARKHAM

In Search of the Qalb was composed, at the invitation of the S.P.N.M. for the Manchester Youth String Orchestra during the summer of 1992, and received its first performance at Christ Church, Spitalfields, London on the 6th March 1993 as part of the S.P.N.M.'s 50th Anniversary celebrations.

The work drew its inspiration from a book called A Mystical Journey by the Sufi mystic Bawa Muhaiyaddeen. The book was especially written for young people and describes the imaginary story of a Sufi sheikh taking a group of children on a special journey, during which he reveals to them the disturbing truths of human existence. In addition to this, the sheikh instructs the children on how they can transcend the darker, negative aspects of human nature and hence live a life of true human potential by finding and developing their inner-self.

The sheikh refers to this inner self as the 'qalb', meaning 'the heart within the heart of man'. Within this innermost heart is the original source of prayer, a place where man, freed from attachment to race and culture, beholds God face to face, and in calm meditation God and prayer become one.

Strings (10. 8. 6. 6. 4)

Duration: 15 minutes

In Search Of The Qalb

♩=84

(5-6) Vlas.
(1-4) Vlc.
(5-6)
(1-2) D.B.
(3-4)

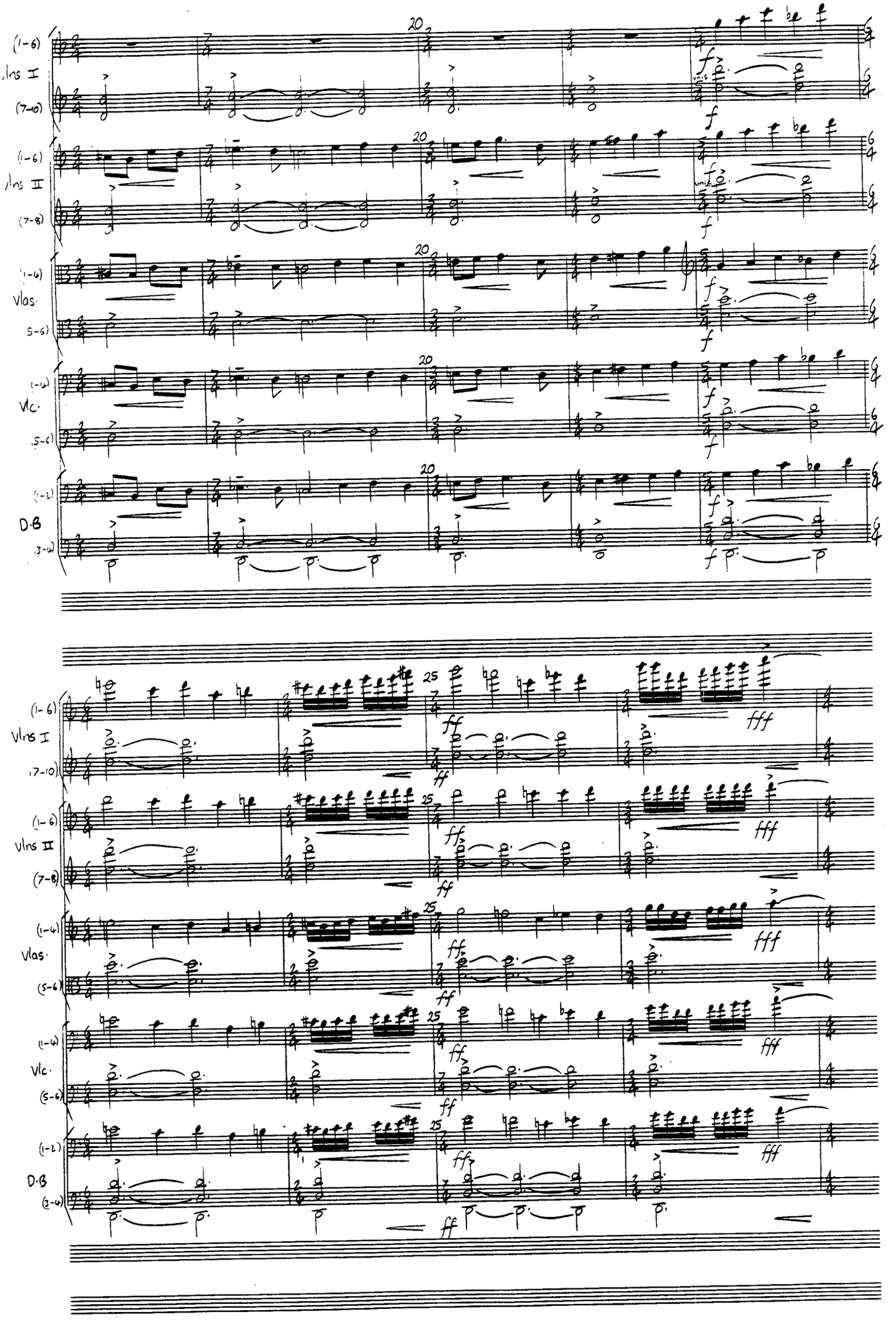
p
mp
pu mp
mf

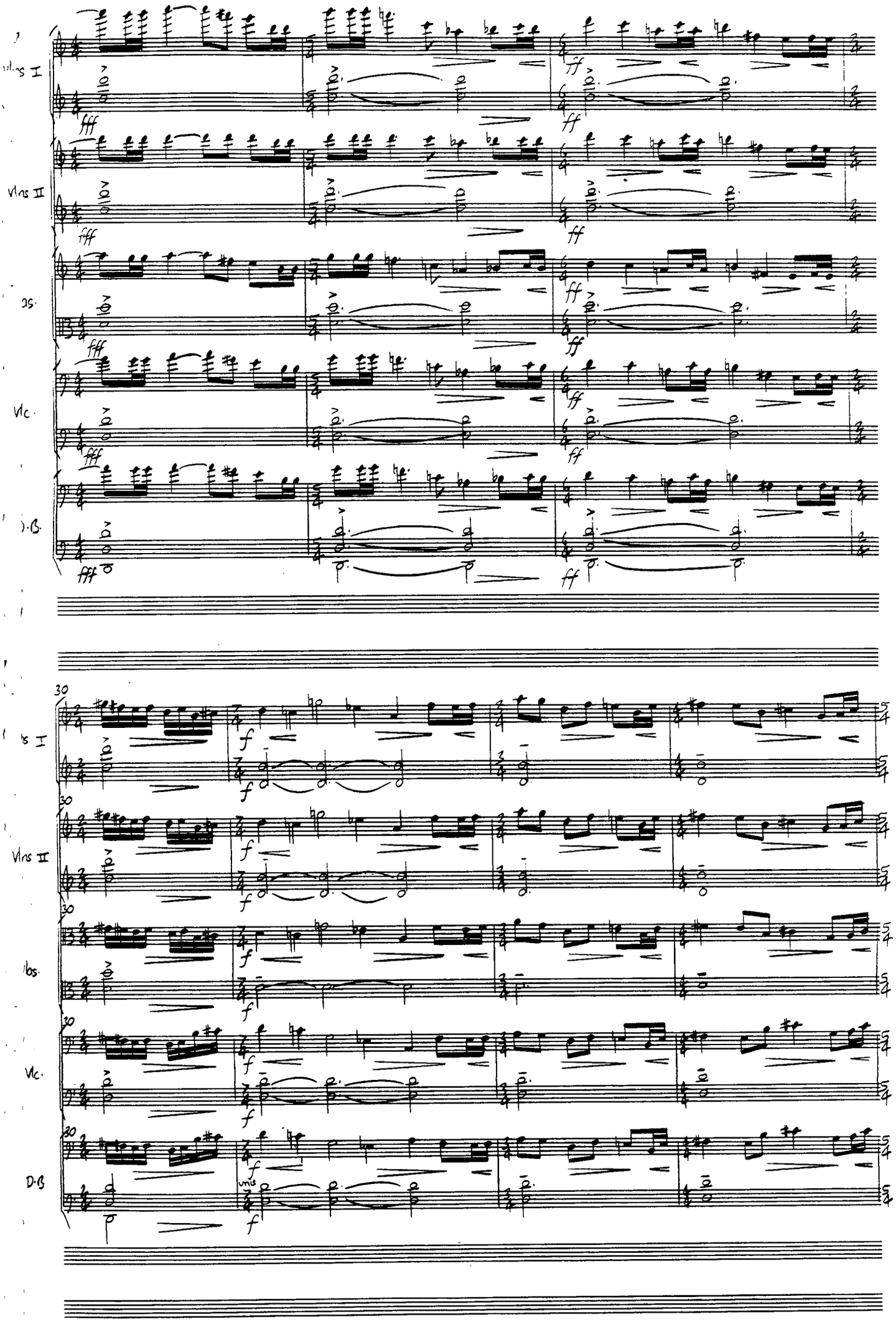
Ins II (7-8)
(1-4) Vlas.
(5-6)
Vlc.
D.B.

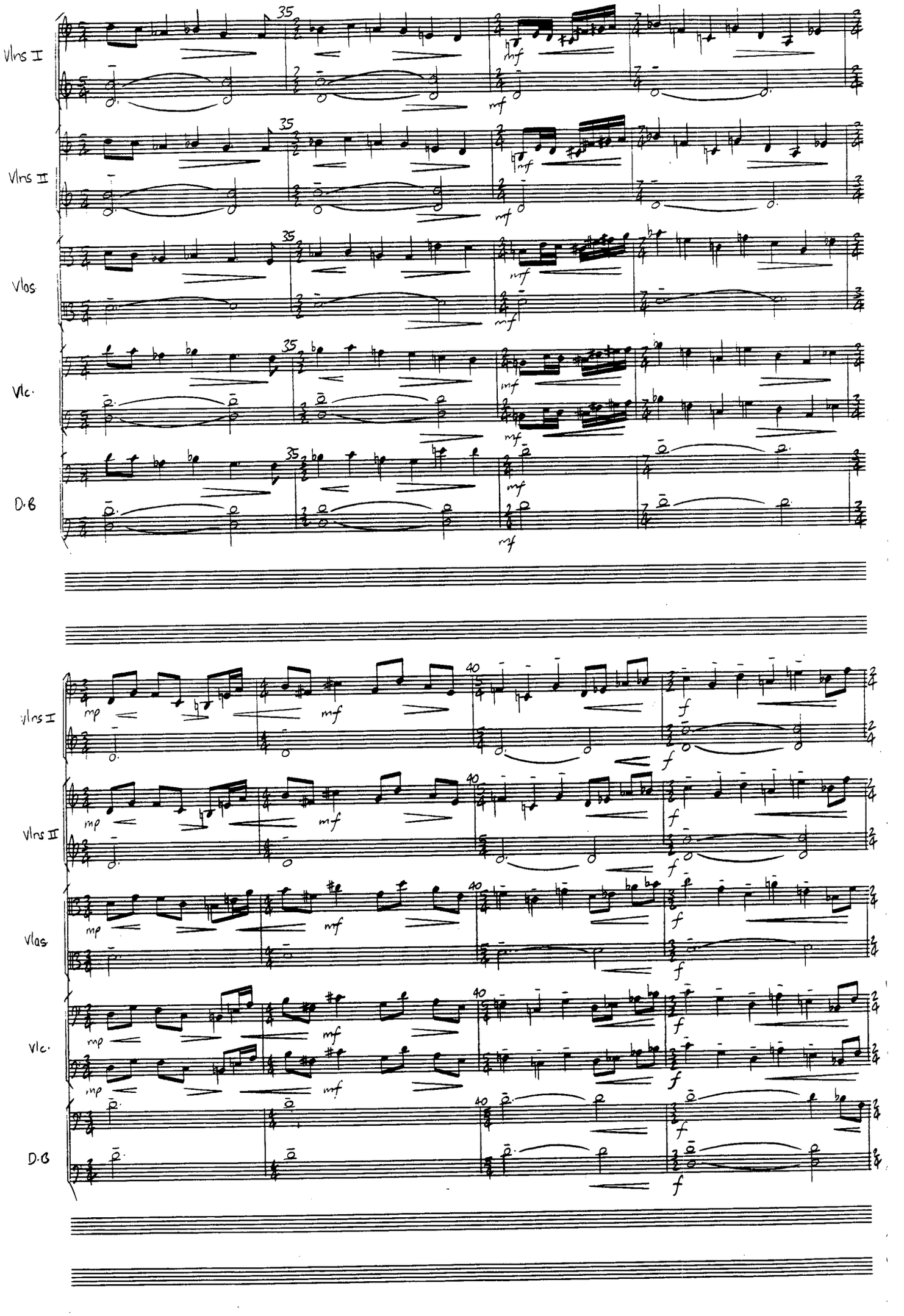
mp
mf

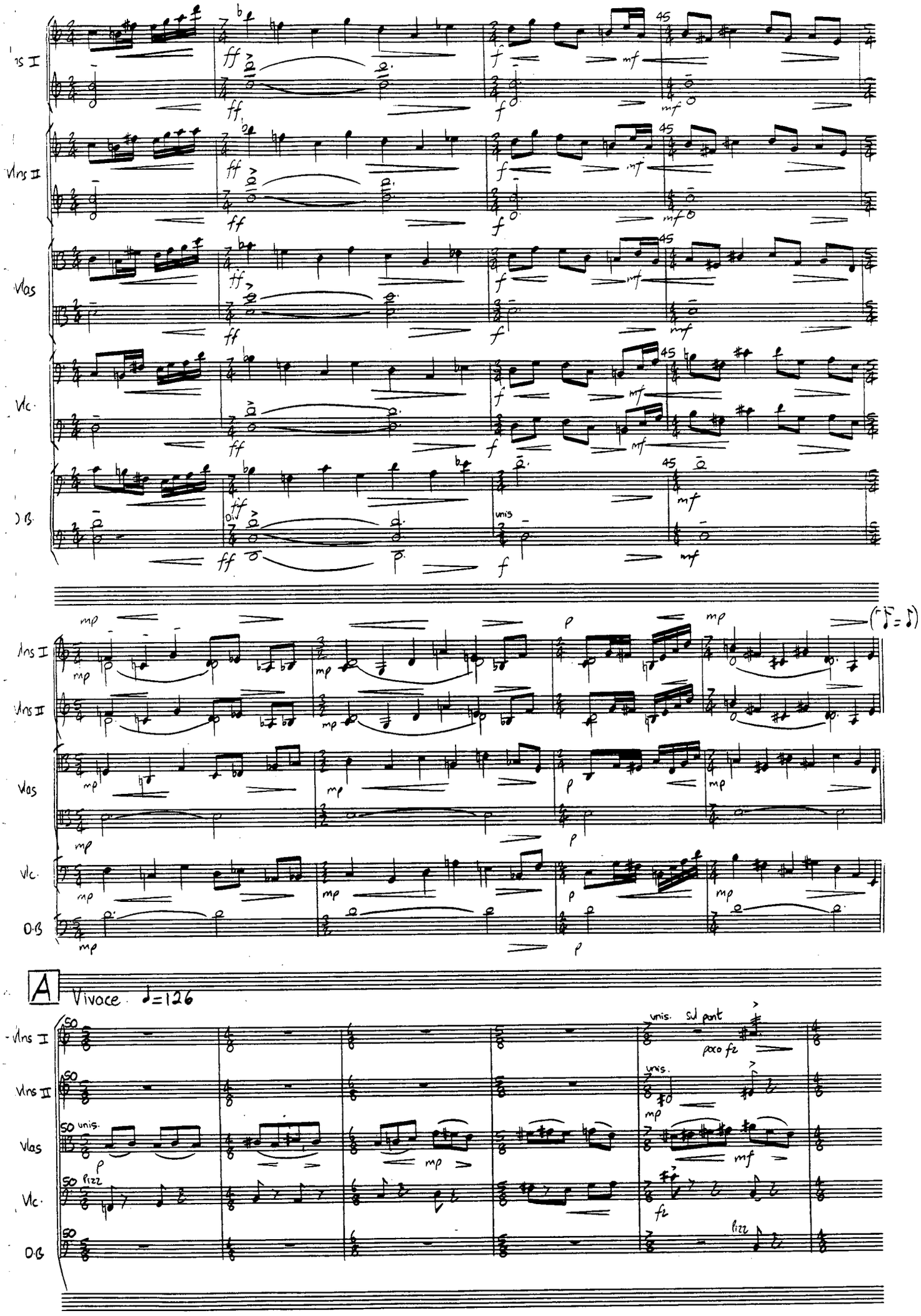
Ins I (1-2)
(1-6) Vlns II
(7-8)
(1-4) Vlas
(5-6)
(1-4) Vlc
(5-6)
(1-2) D.B

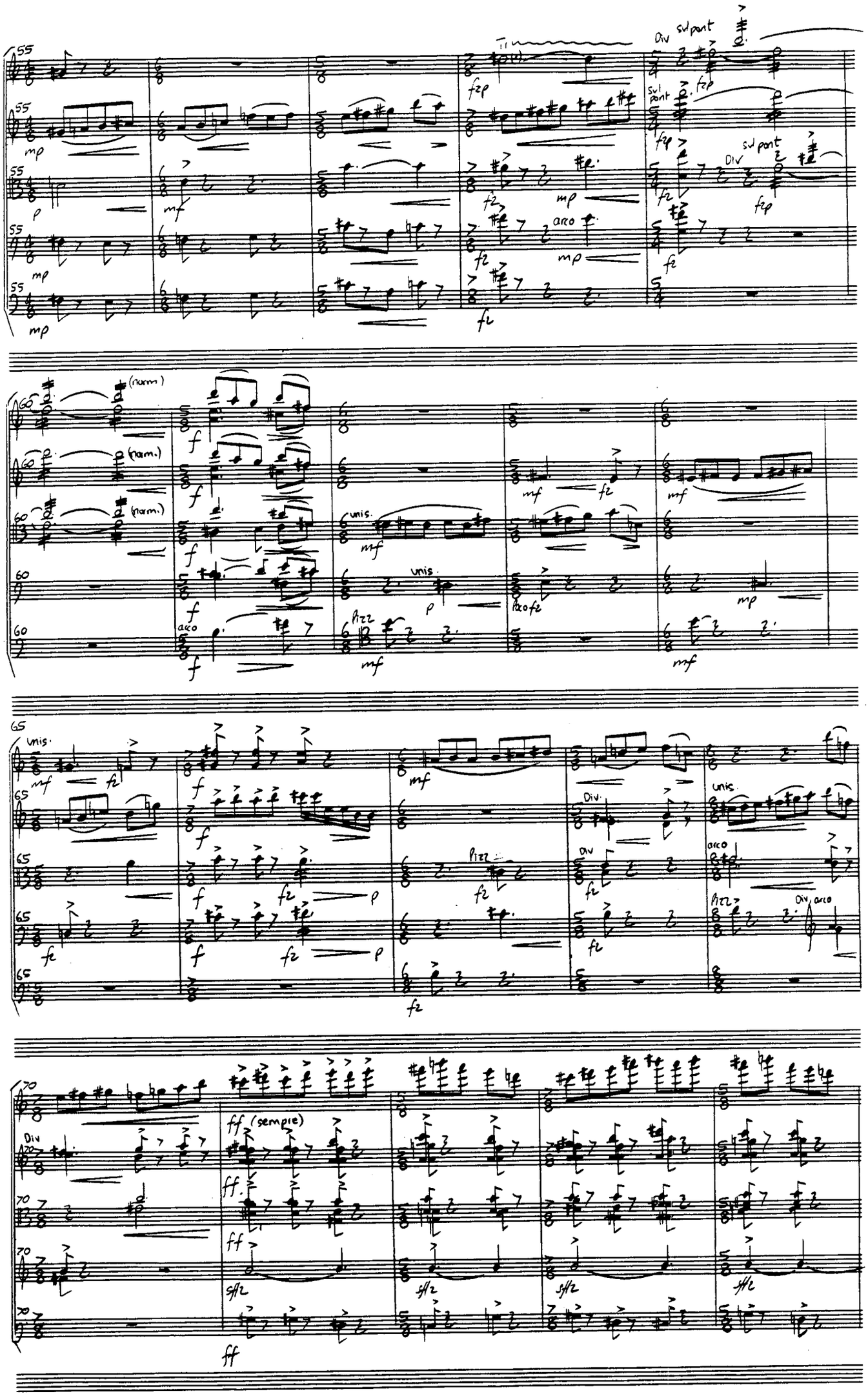
f
mf
unis
div

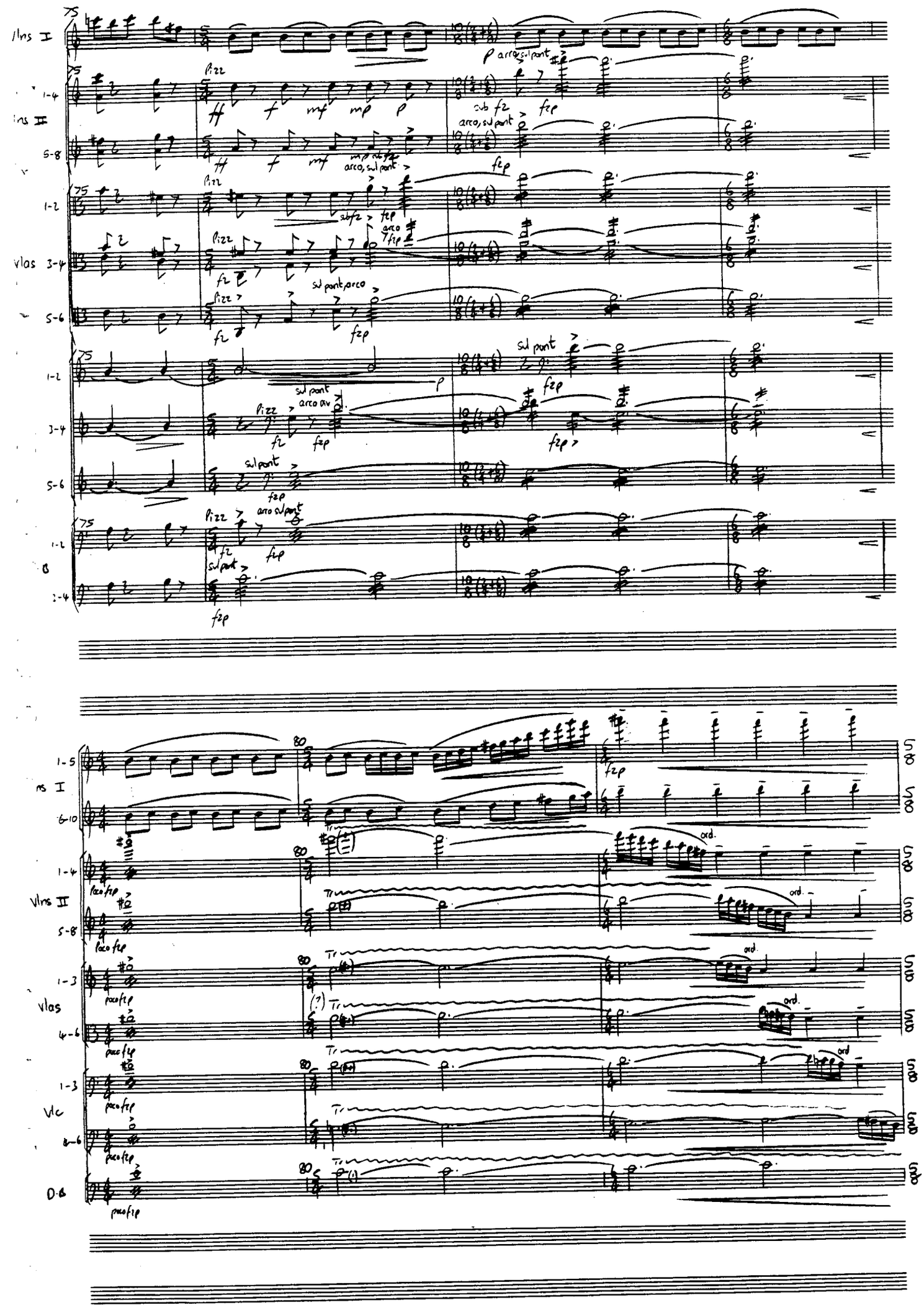

Vlns I
Vlns II
Vlas.
Vlc.
D.B
20
25
f
ff
fff

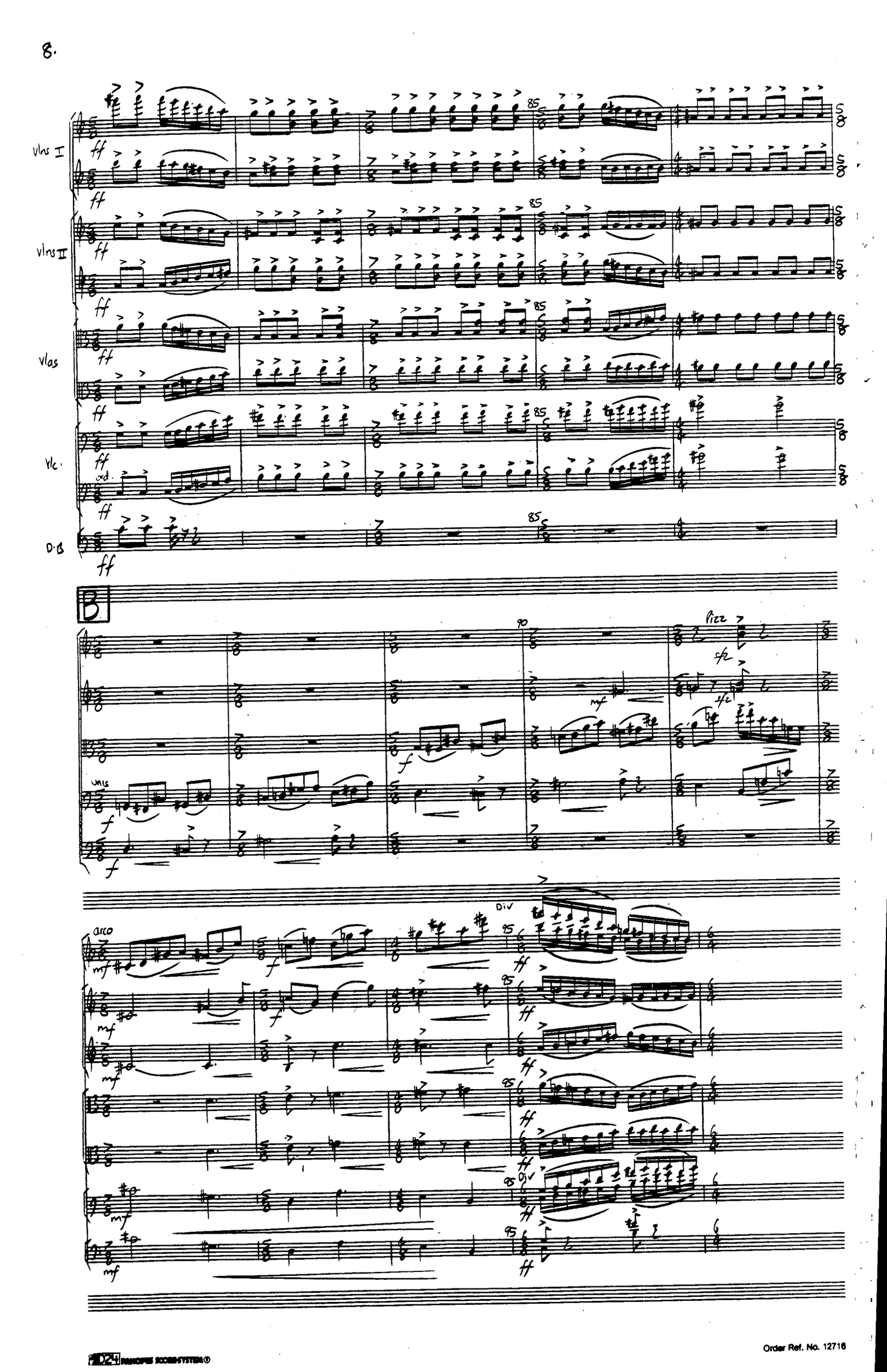

Vlns I
Vlns II
Vlc.
D.B.
fff
ff
30
f
unis


Vlns I
Vlns II
Vlas
Vlc.
D.B
35
mf
40
mp
f


Vns I
Vns II
Vlas
Vlc.
D.B
45
ff
f
mf
unis
mp
p
(♩♩ = ♪)
A
Vivace ♩=126
50
unis.
pizz
sul pont
poco fz
fz


55
mp
p
mf
fz
fzp
arco
Div
sul pont
60
(norm.)
f
unis.
Pizz
mf
fz
mp
65
ff (sempre)
ff
sffz




Vlns I
Vlns II
Vlas
Vlc.
D.B
85
B.
90
Pizz
sfz
mf
f
Vlns
arco
Div
95
ff

unis

div

mf fzp sfz

mp fz

mf sfz

mp fz

mf sfz

mp fz

fzp sfz

mp fz

fzp sfz

f fz

f sfz

Vlns I

Vlns II

Vlas.

Vlc.

D.B

100

mf

f

fz

mf

f

mf

f

mf

f

sfz

sfz

sfz

sfz

Vlns I

Vlns II

Vlas

Vlc.

D.B

div

unis

105

arco

f

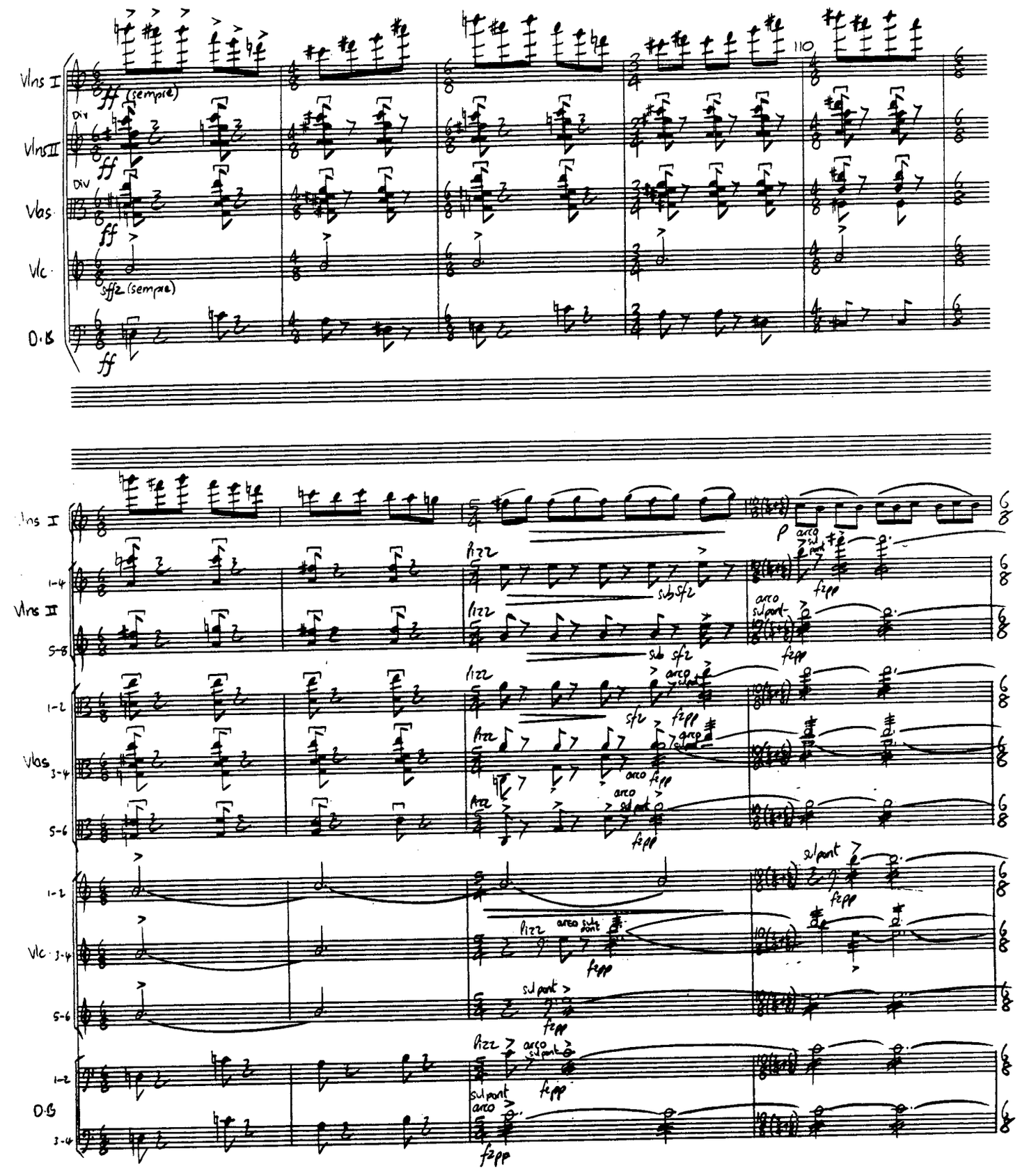
f

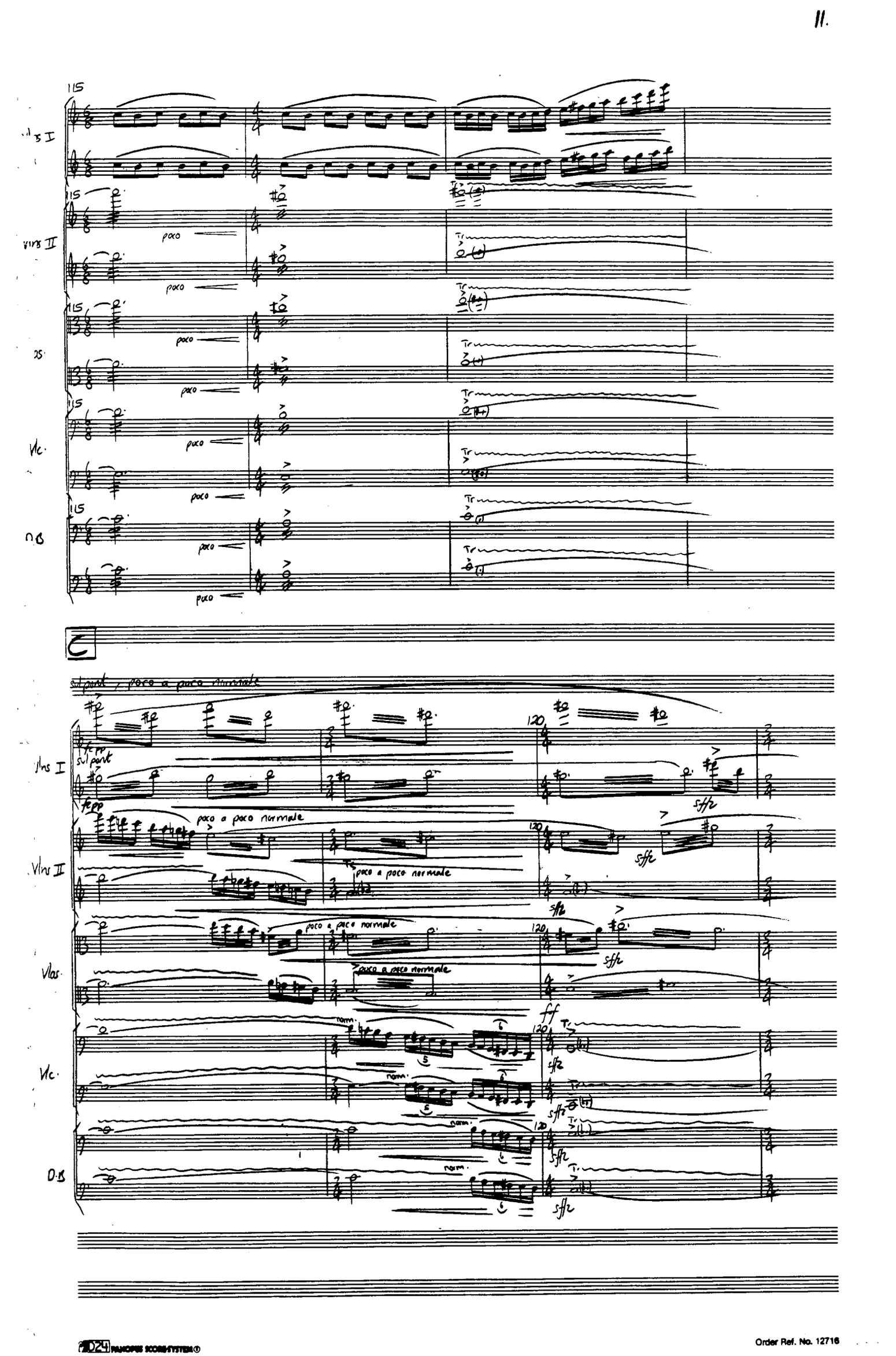
f

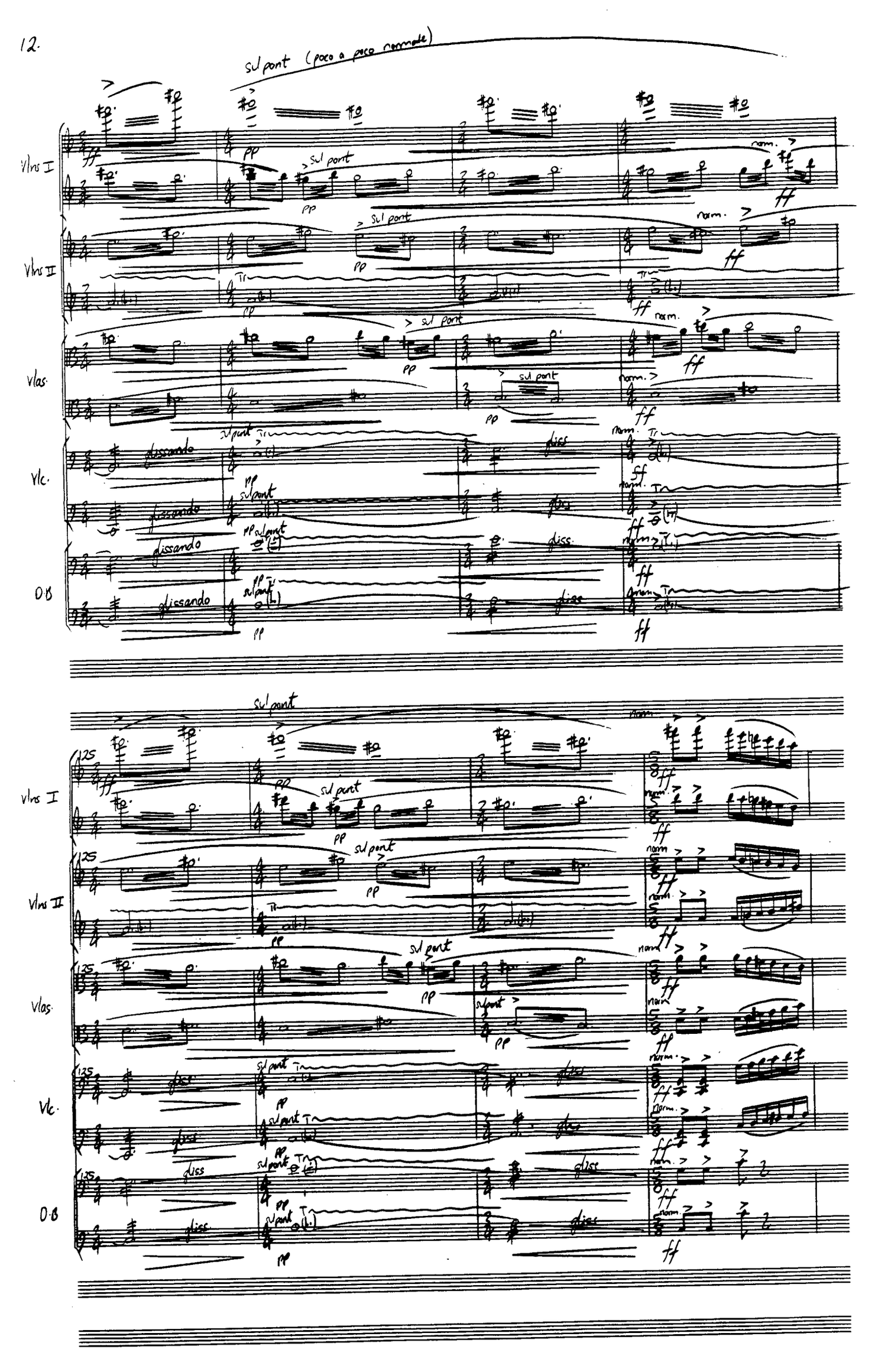
f

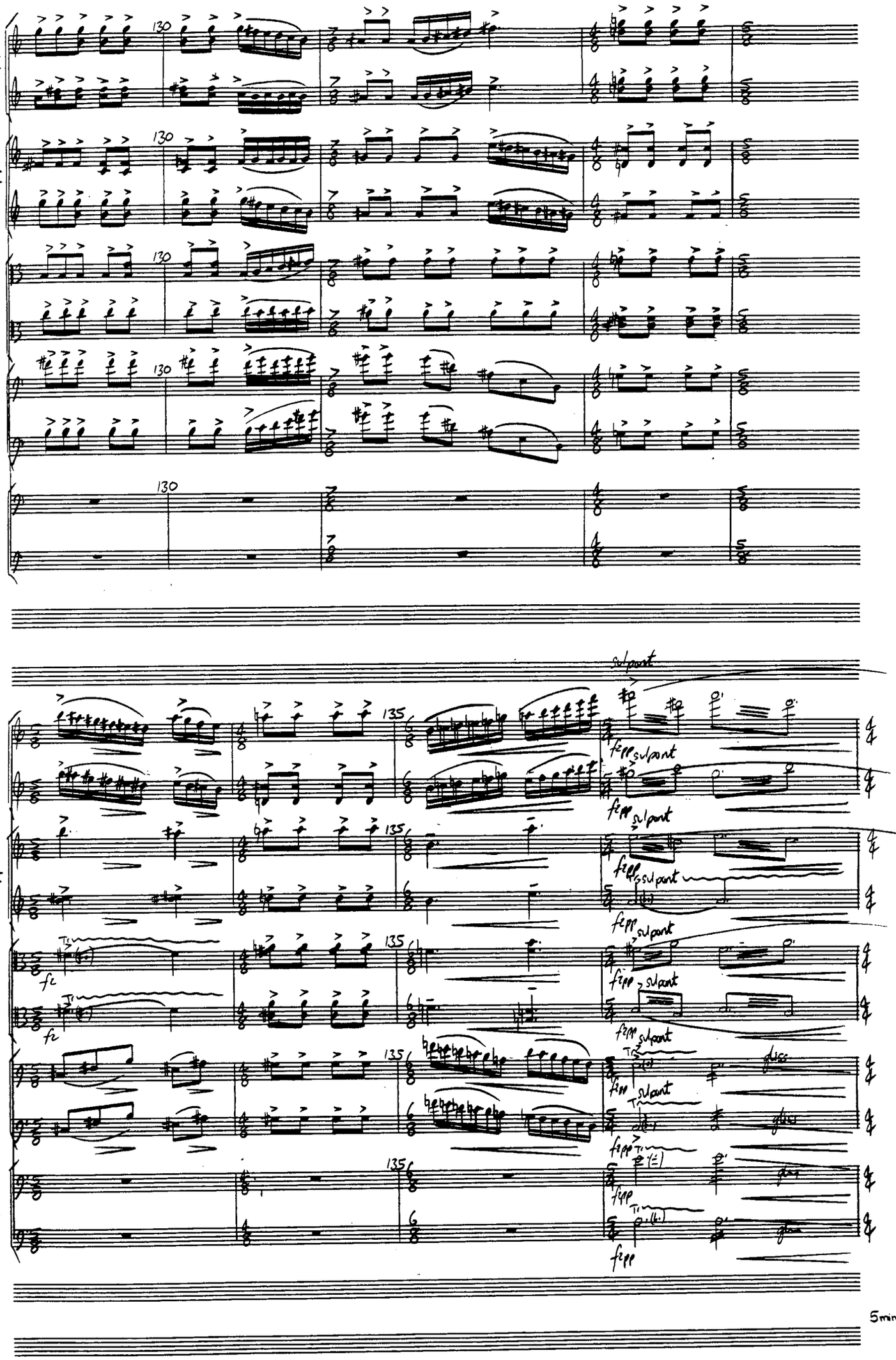
f

f

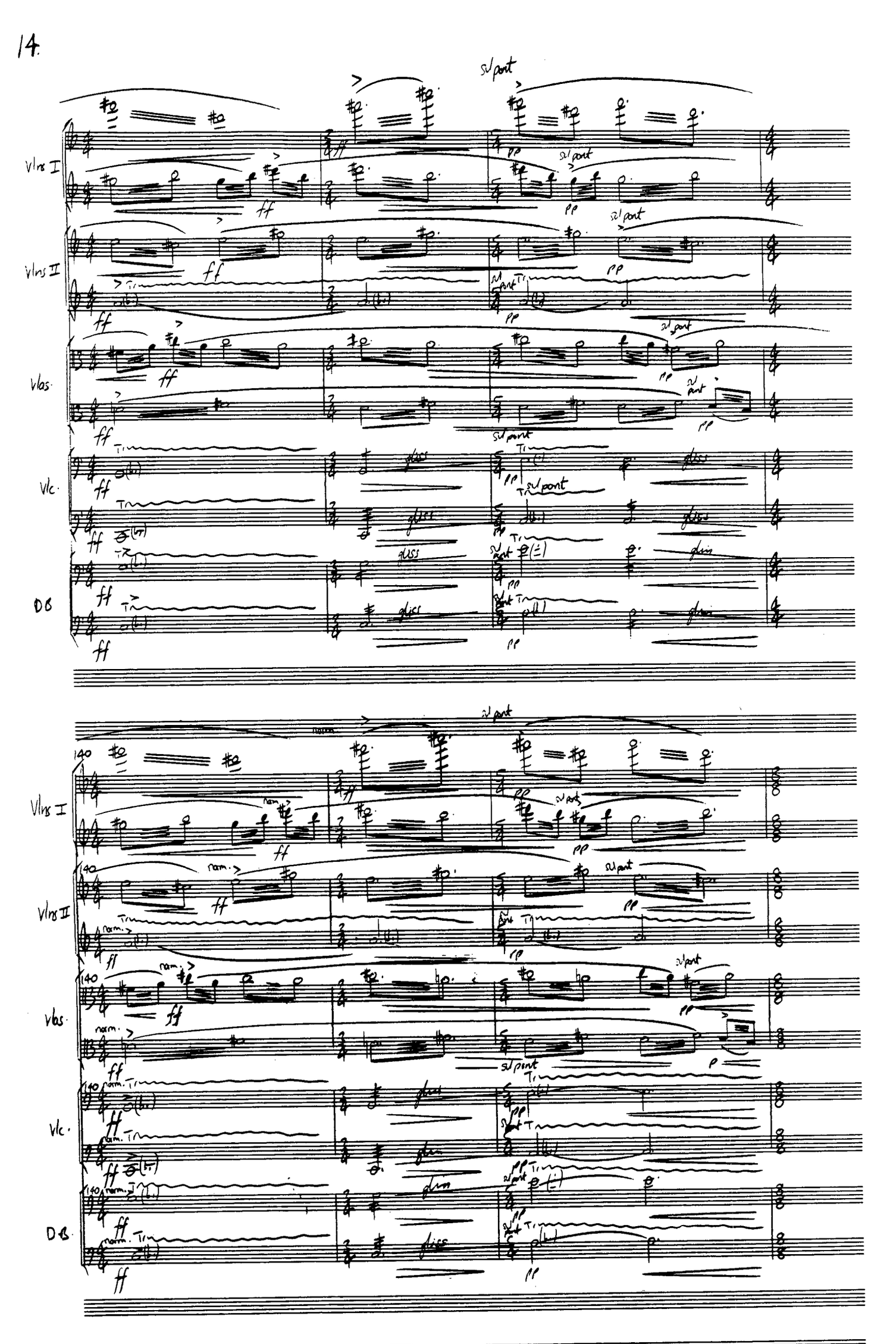

Vlns I
Vlns II
Vlas
Vlc
D.B
ff (sempre)
div
ff
sffz (sempre)
110
p
arco
sul pont
fzpp
Pizz
sub sfz
sfz
arco
sul pont
fzpp


115
Vlns I
Vlns II
Vlas.
Vlc.
D.B
poco
C
sul ponti / poco a poco normale
120
fpp
sul ponti
poco a poco normale
sffz
ff
norm.

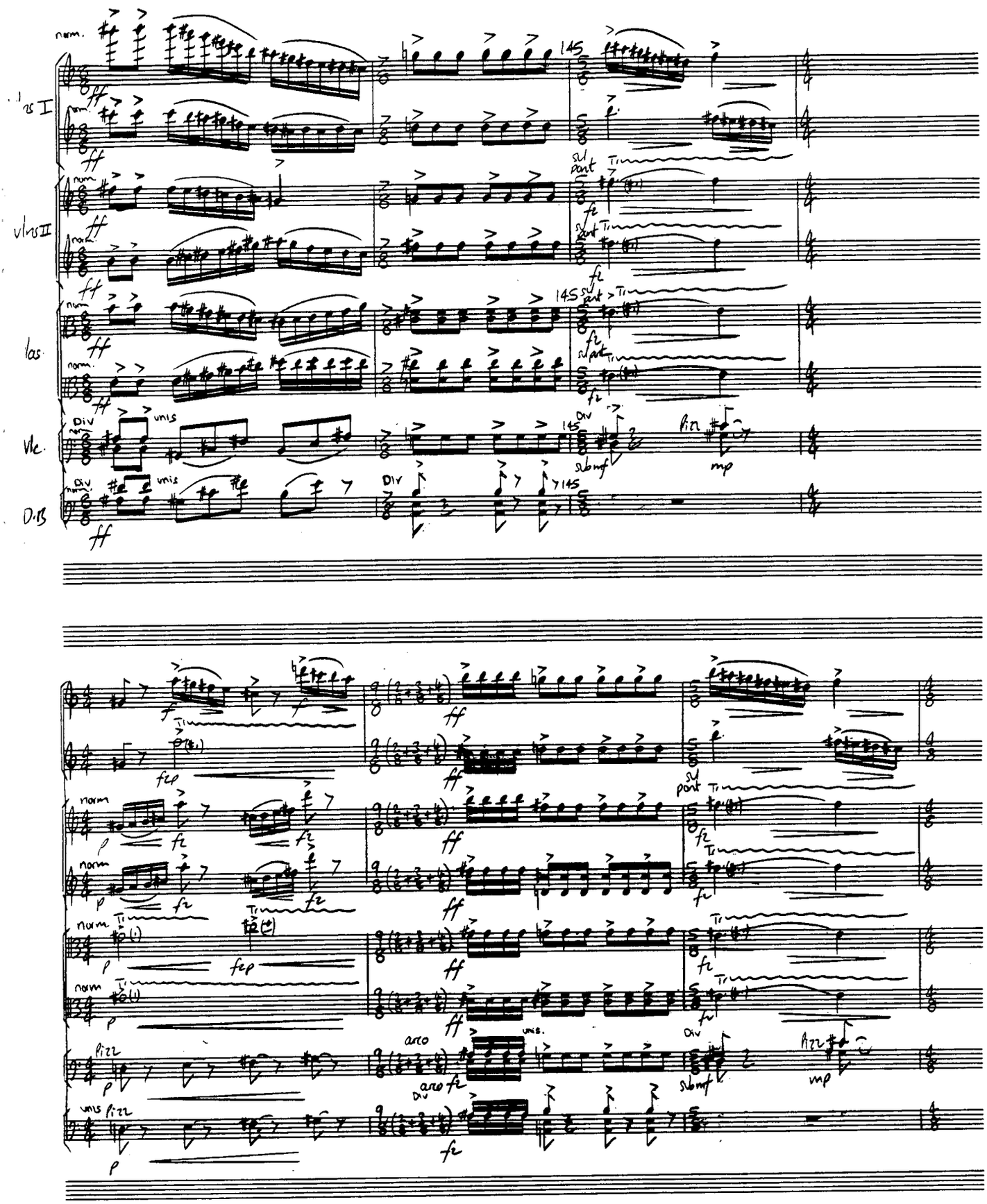

sul pont (poco a poco normale)
Vlns I
Vlns II
Vlas.
Vlc.
D.B
glissando
norm.
ff
pp
125


Vlns I
Vlns II
Vlas.
Vlc.
D.B.
130
135
sul pont
fpp sul pont
fz
Tr
gliss
fpp

5 mins


Vlns I
Vlns II
Vlas.
Vlc.
DB
sul pont
norm.
ff
pp
glss
140

D


norm.
ff
145
vlns I
sul ponte
fz
vlns II
las
Vlc.
Div
unis
sub mf
mp
D.B
fzp
p
arco
pizz
vns

Vlns I

Vlns II

Vbs.

Vc.

D.B

150

ff

norm

p

fz

fzp

mp

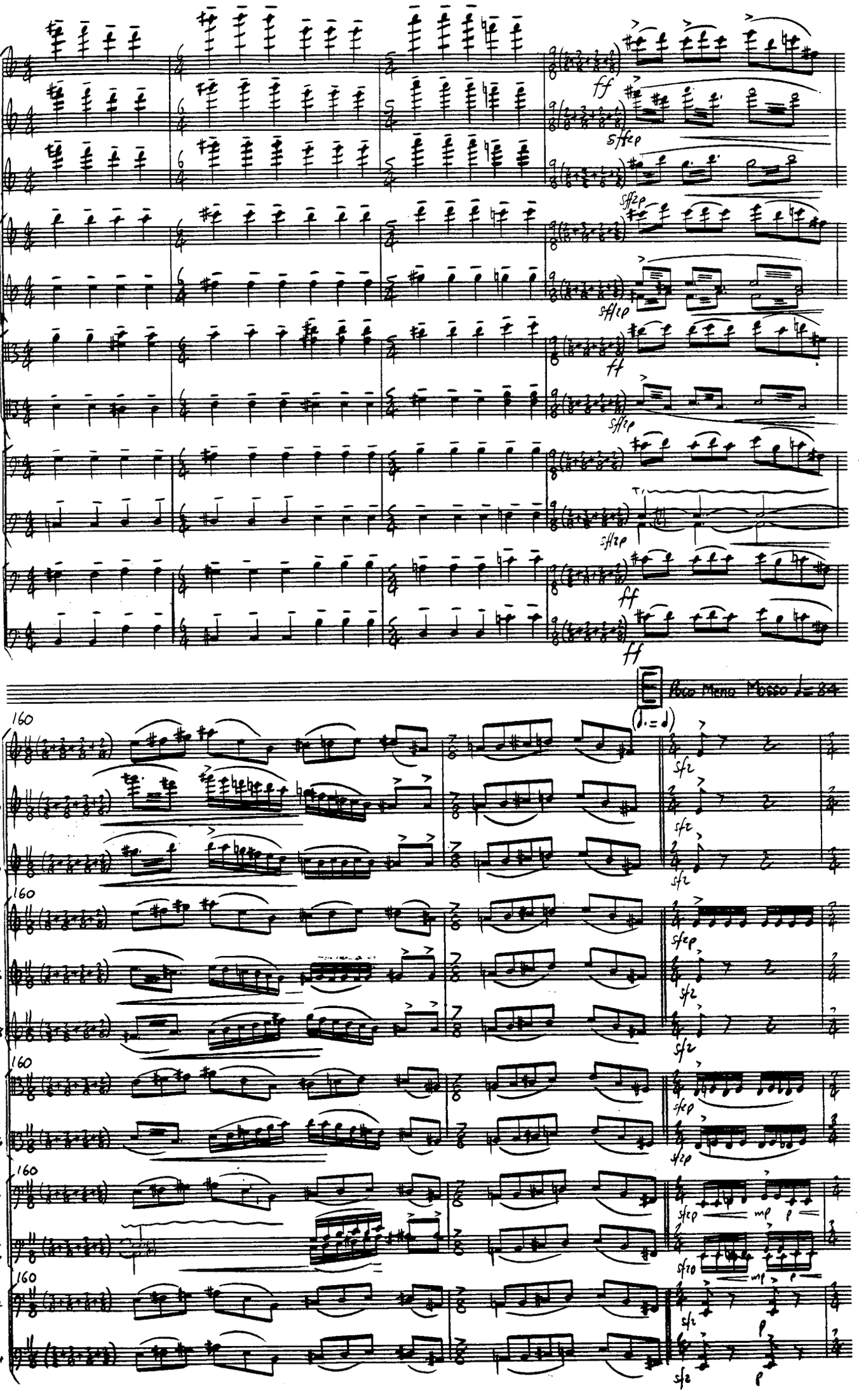
Pizz

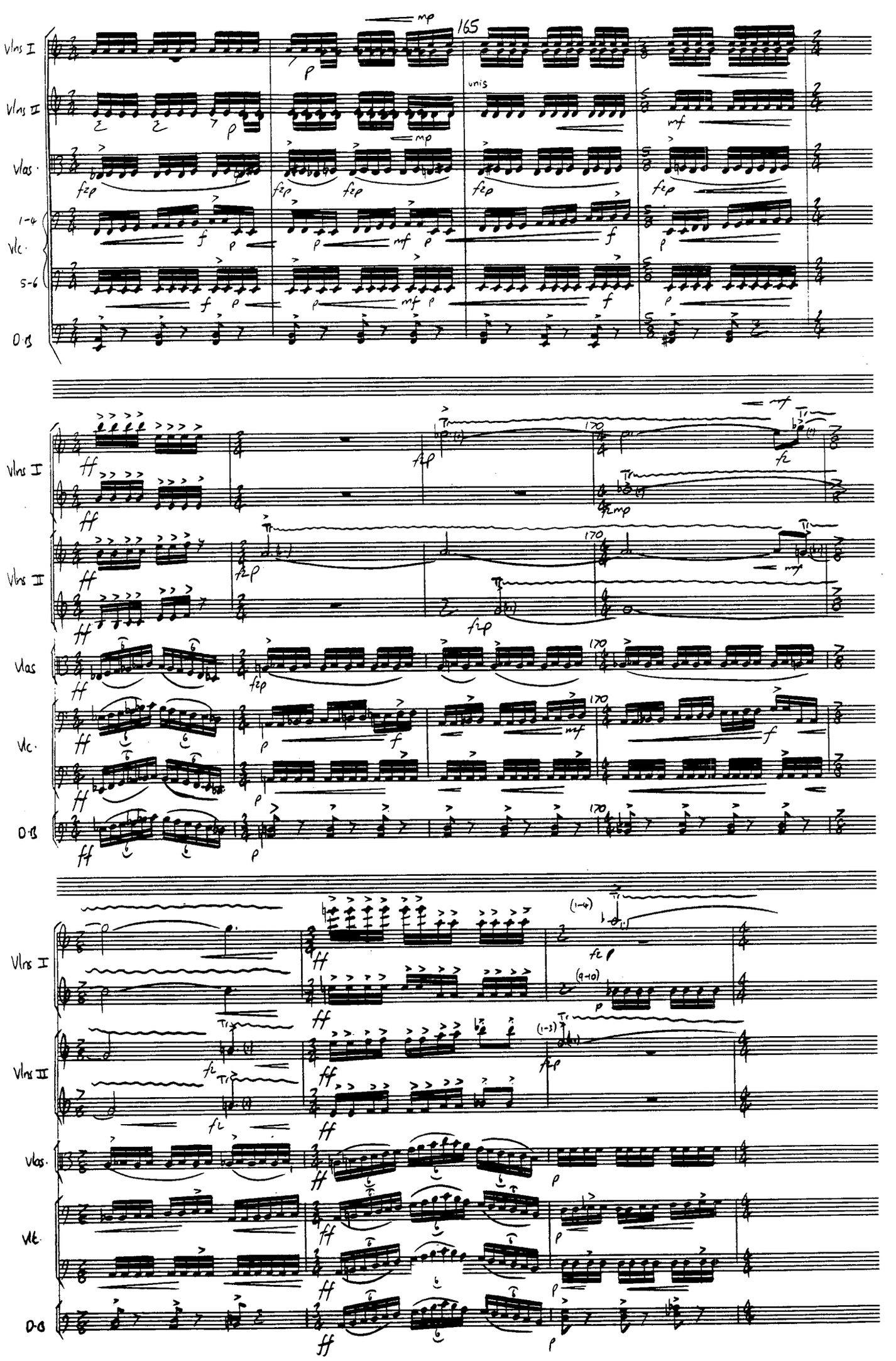
arco

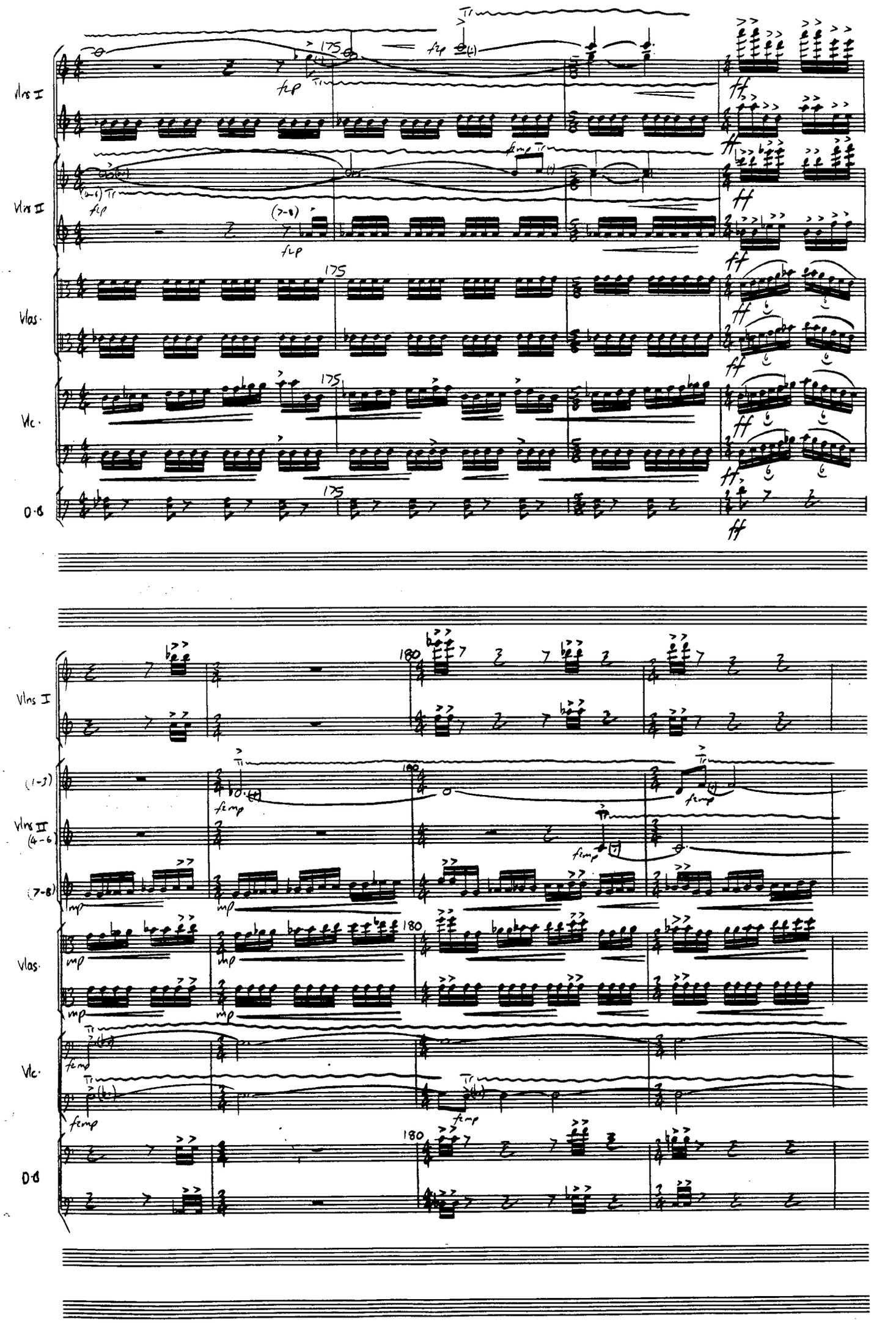
unis

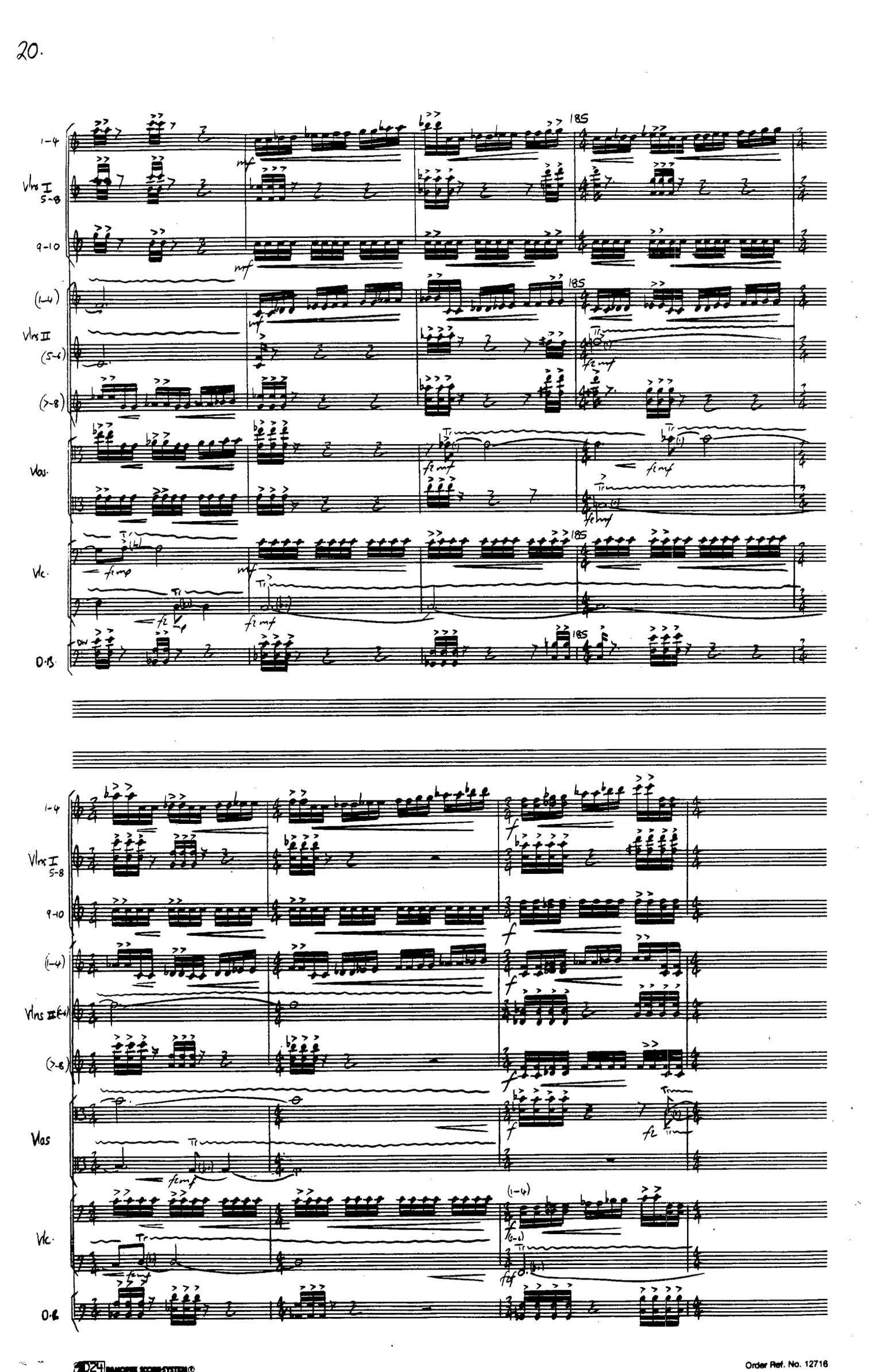
155

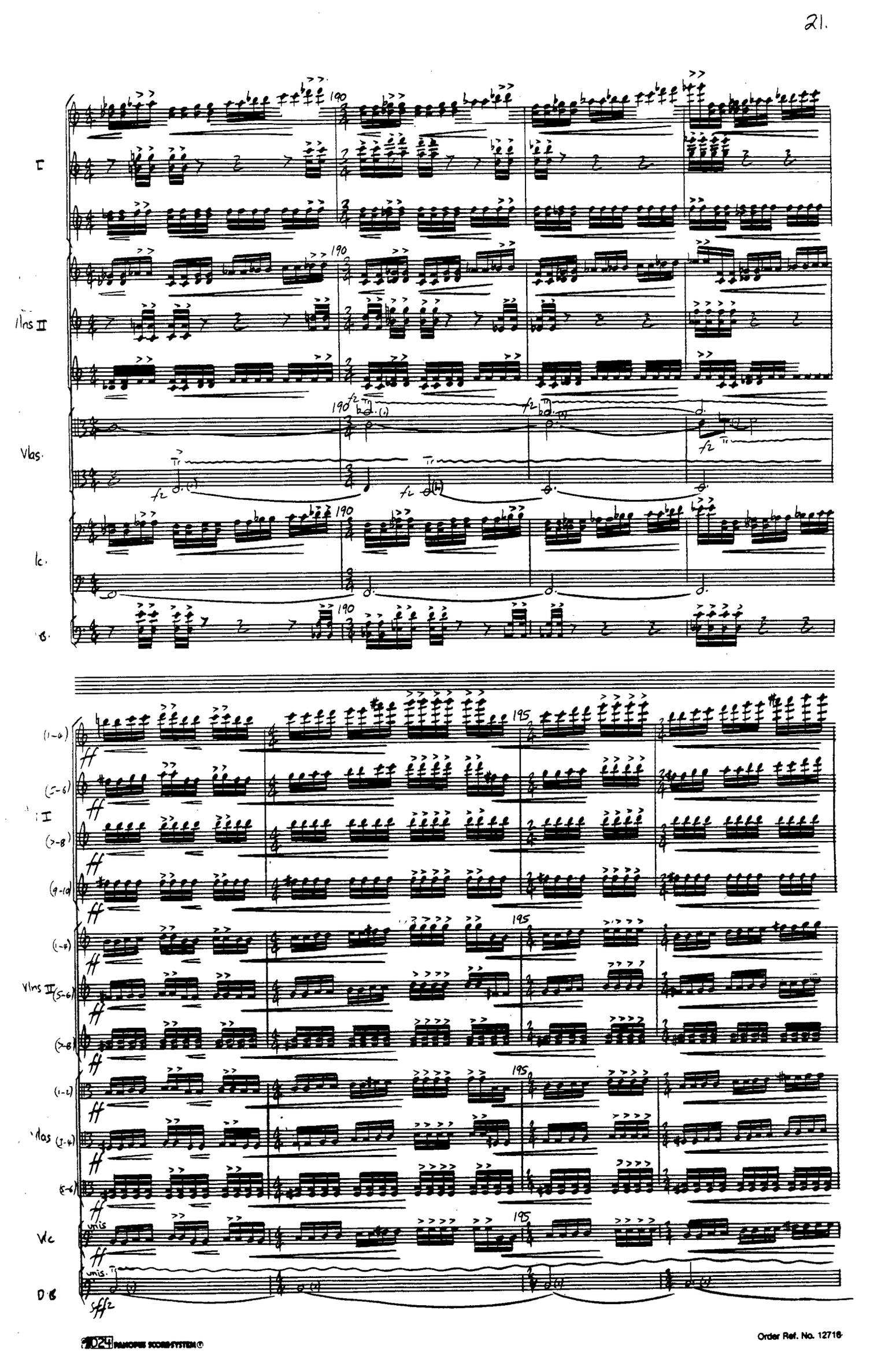
f

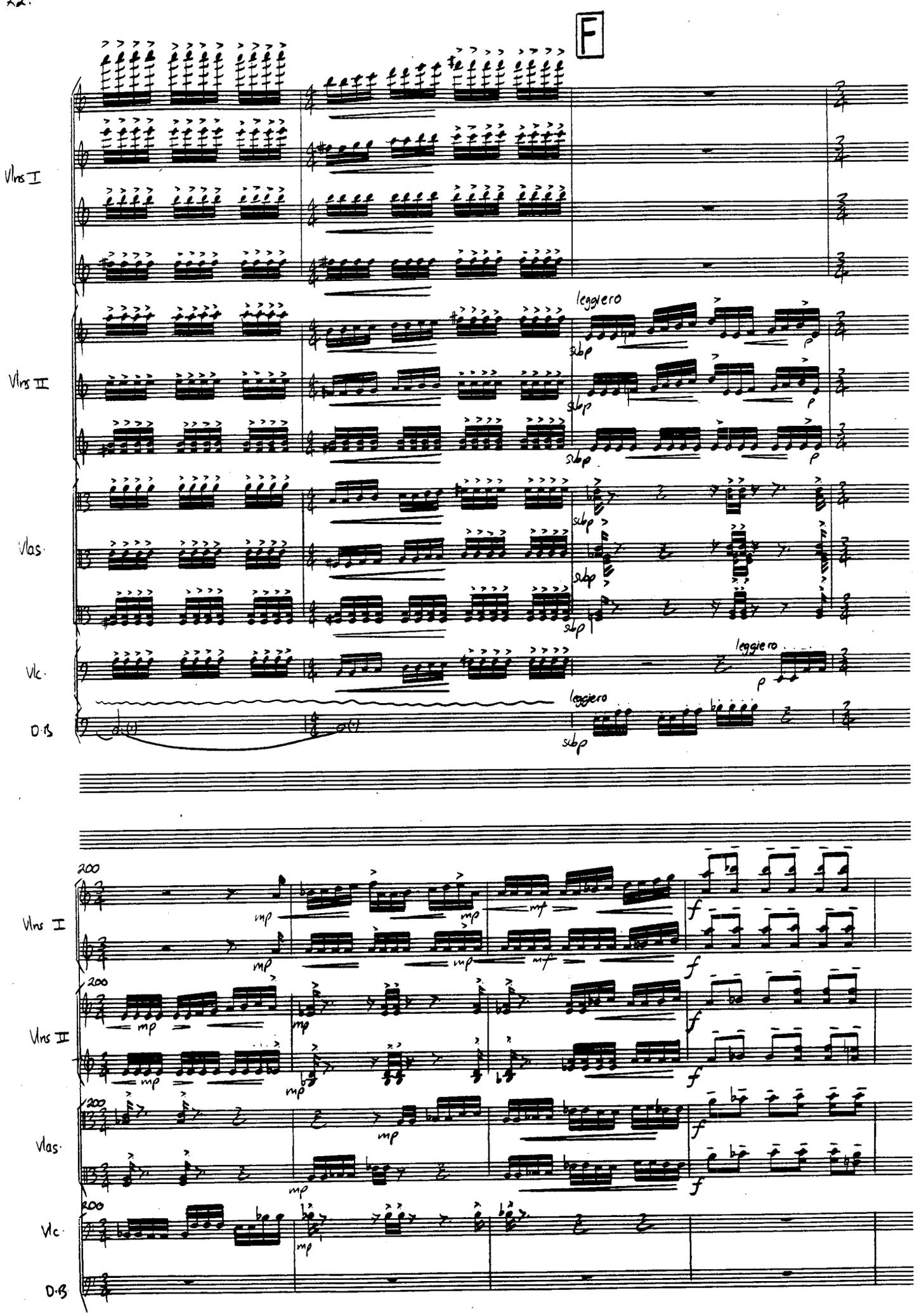

Poco Meno Mosso ♩= 84
(♩. = ♩)
Vlns I
Vlns II
Vlas.
Vc.
Db.
ff
sfzp
sfz
mp
p

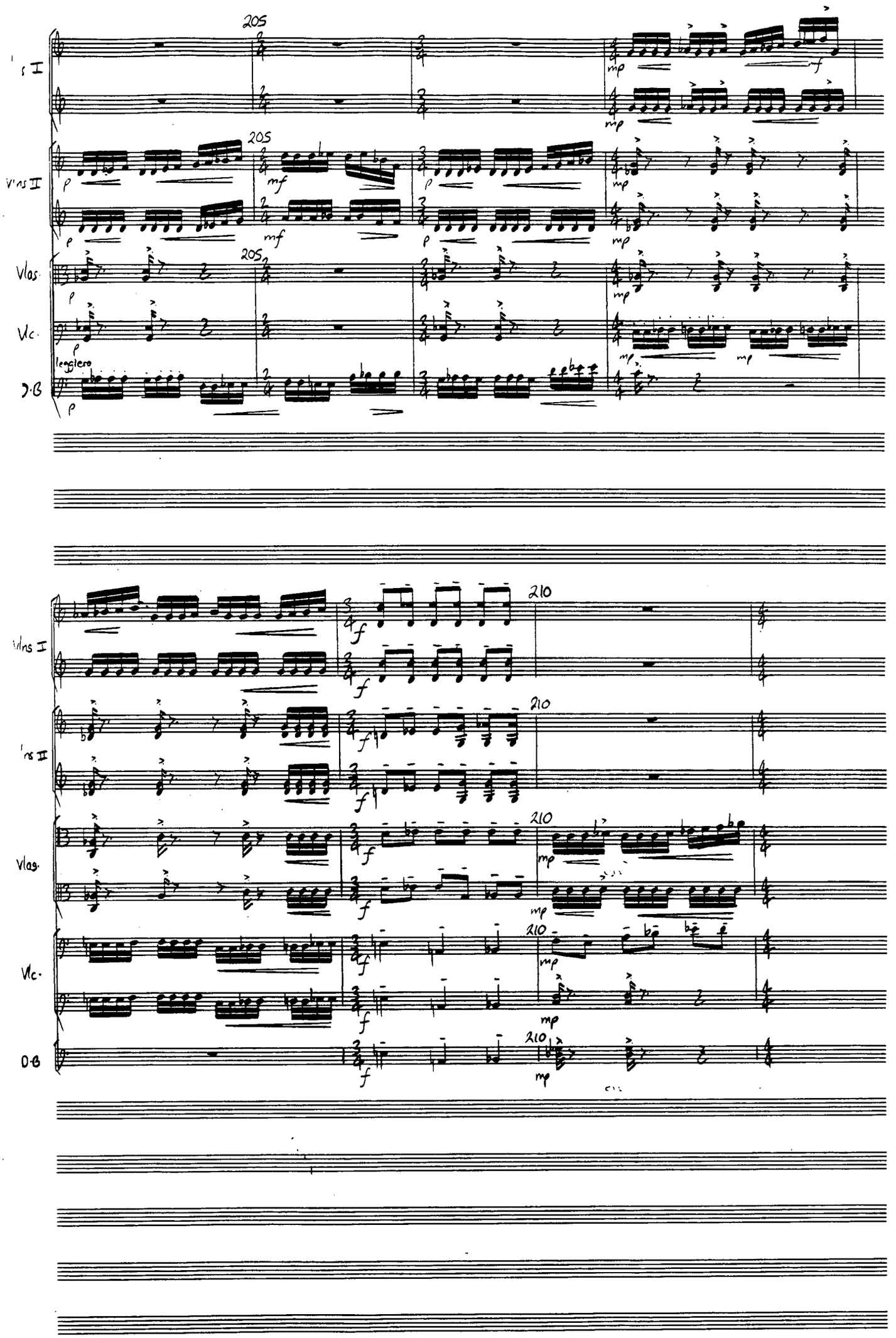

Vlns I
Vlns II
Vlas.
Vlc.
1-4
5-6
D.B
165
170
unis
(1-4)
(9-10)
(1-3)

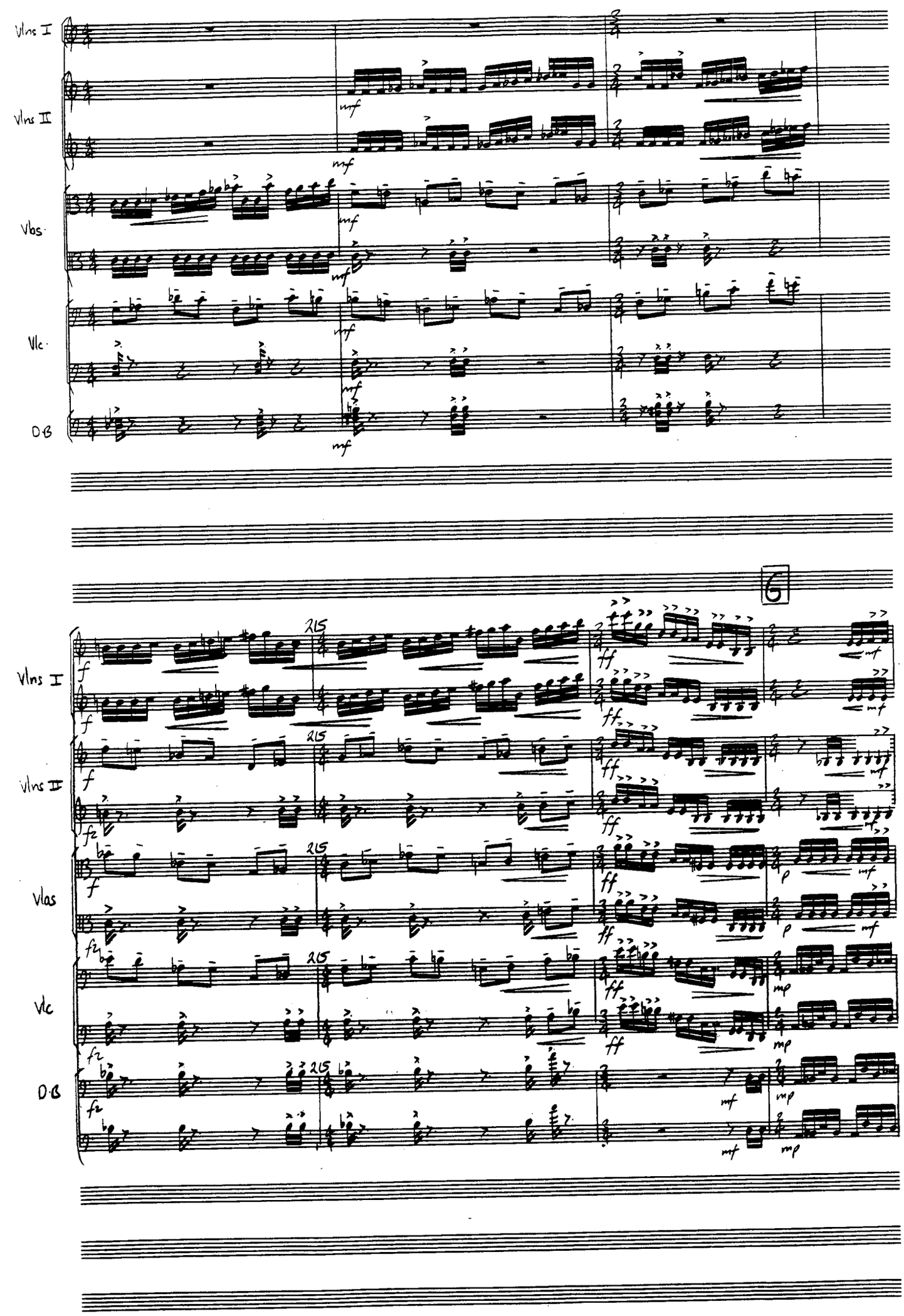

Vlns I
Vlns II
Vlas.
Vlc.
D.B
175
180
(1-3)
(4-6)
(7-8)
fcp
ff
fcmp
mp

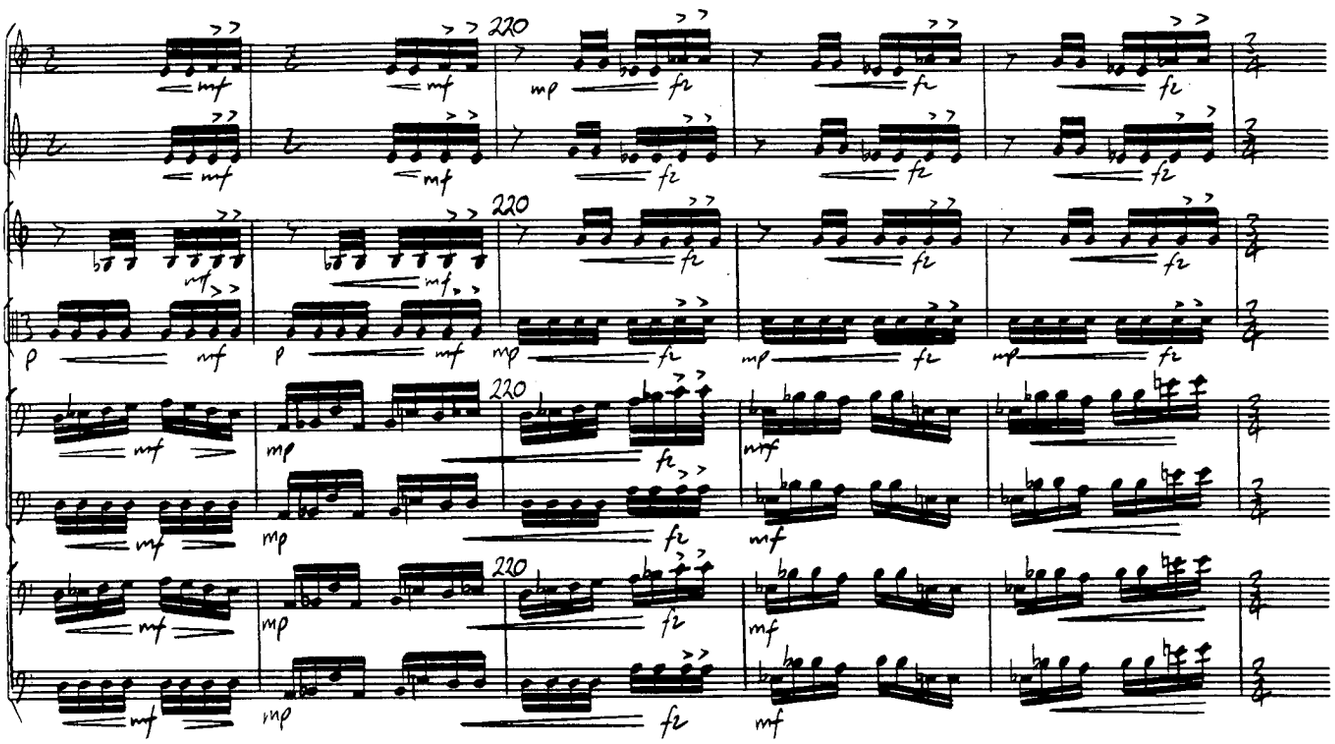

1-4
Vlns I
5-8
9-10
(1-4)
Vlns II
(5-6)
(7-8)
Vlas.
Vlc.
D.B.
185
mf
fz mf
fz mf
fz
f
(1-4)
(5-6)
fff

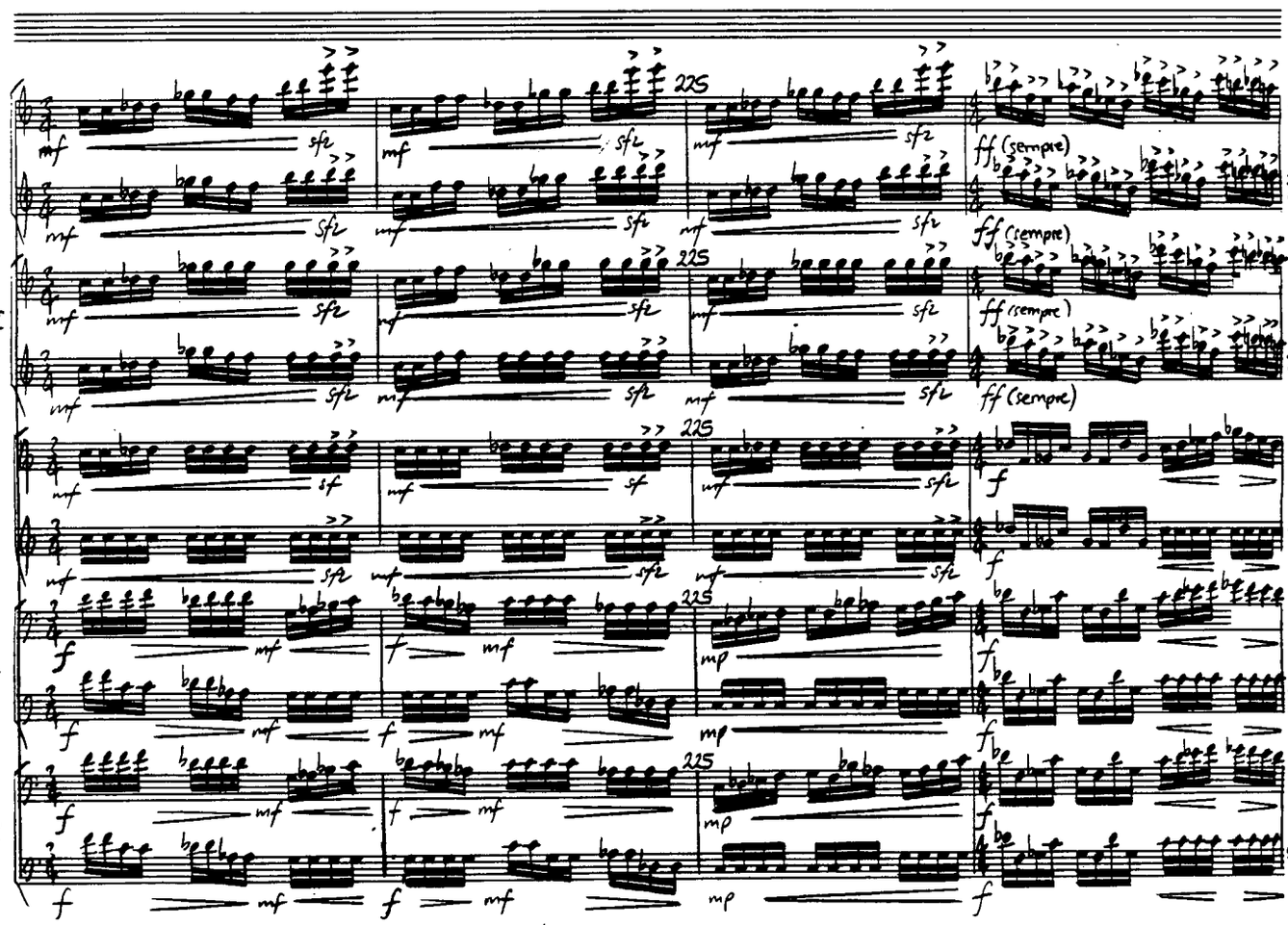

I
Vlns II
Vlas.
Vc.
D.B.
190
fz
(1-4)
(5-6)
(7-8)
(9-10)
Vlns II
(1-2)
Vlas
(3-4)
(5-6)
Vc
unis.
D.B
195
ff
sffz

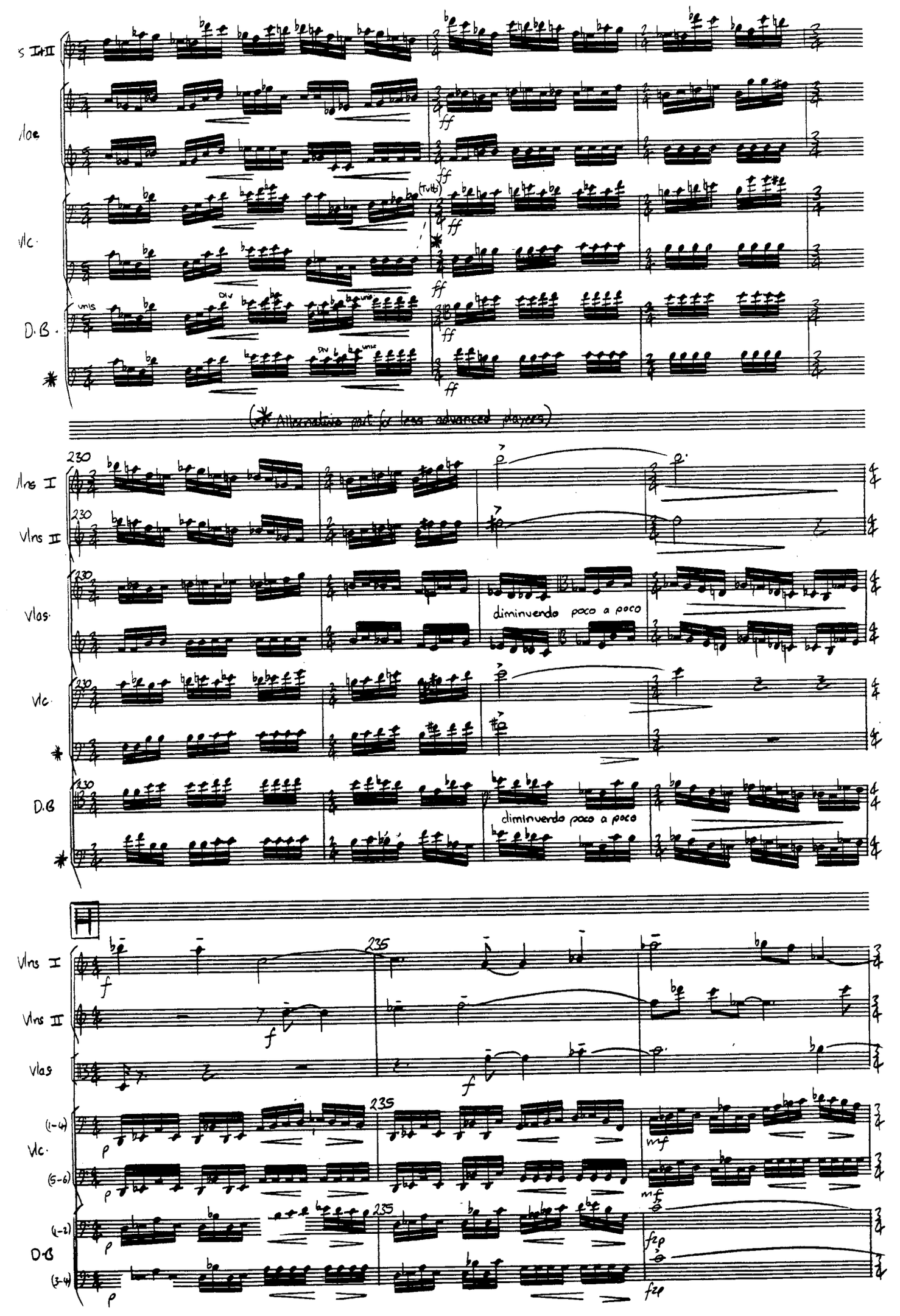

F
Vlns I
Vlns II
Vlas.
Vlc.
D.B
leggiero
subp
p
200
mp
mf
f

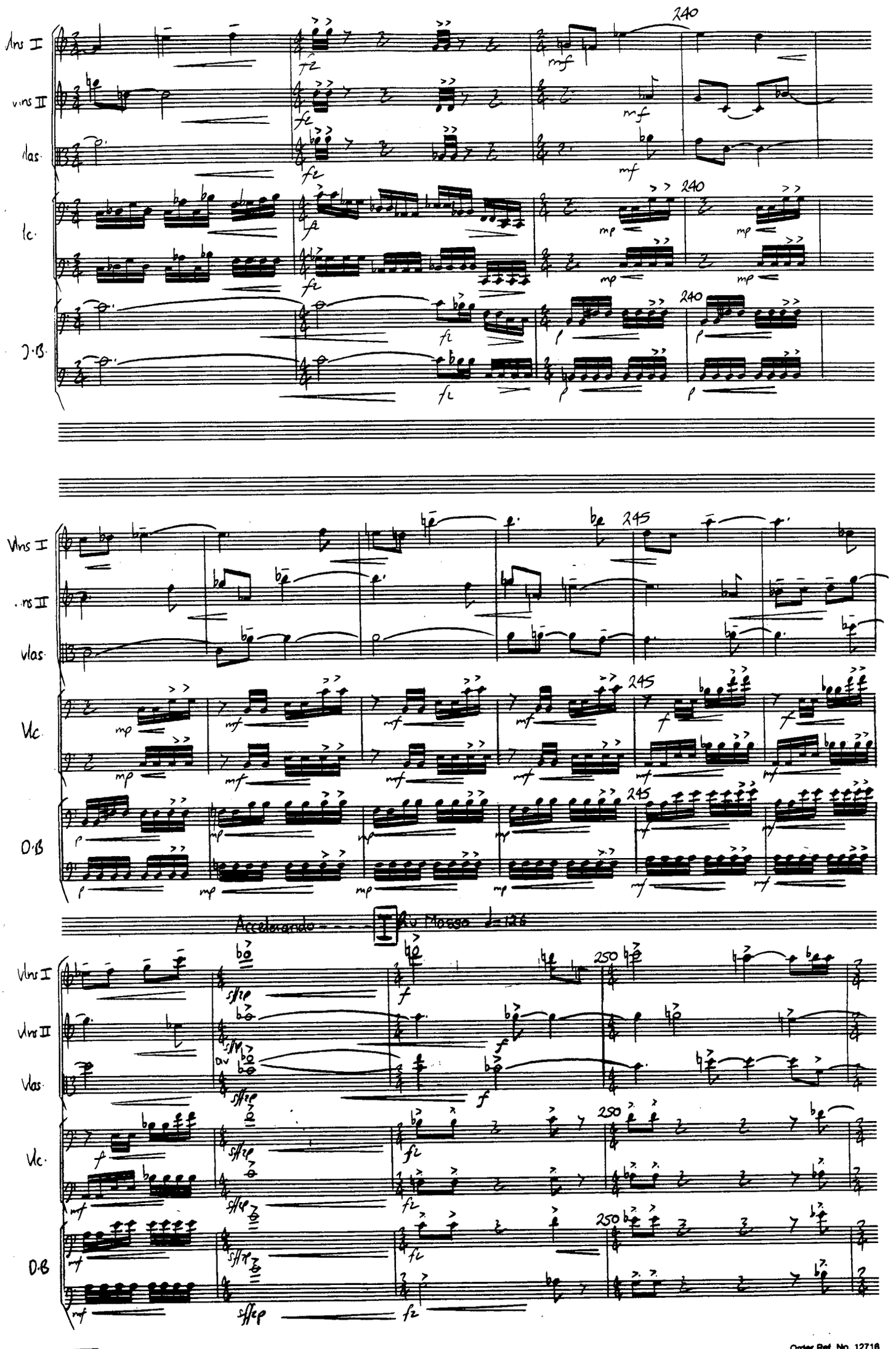

205
Vlns II
Vlas.
Vlc.
legatero
D.B
mp
mf
f
210
Vlns I
Vlns II
Vlas.
Vlc.
D.B

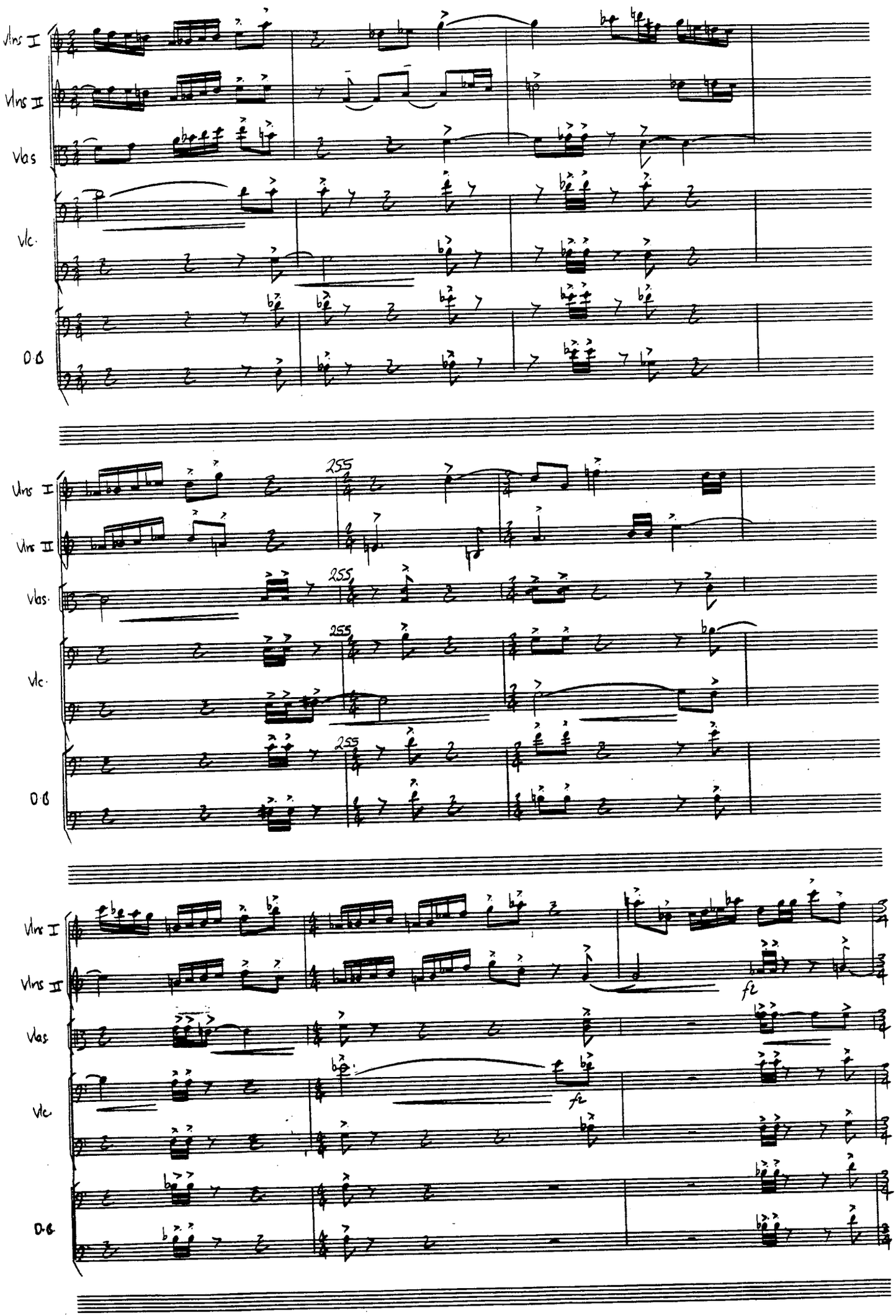

Vlns I
Vlns II
Vlas
Vlc
D·B
mf
6
215
f
ff
mf
fz
p
mp

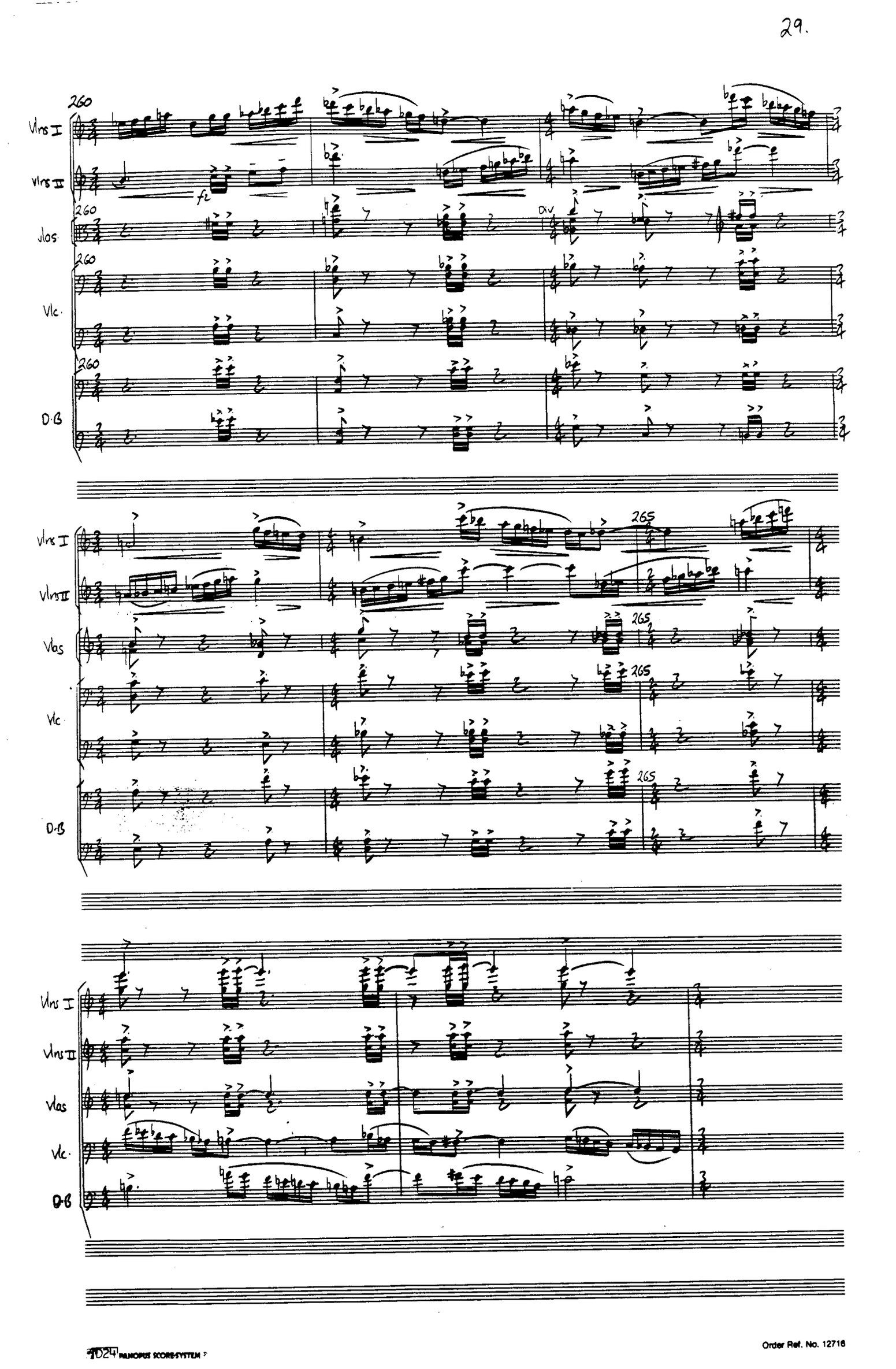

I
II
s
c.
O.B
220
mf
mp
fz

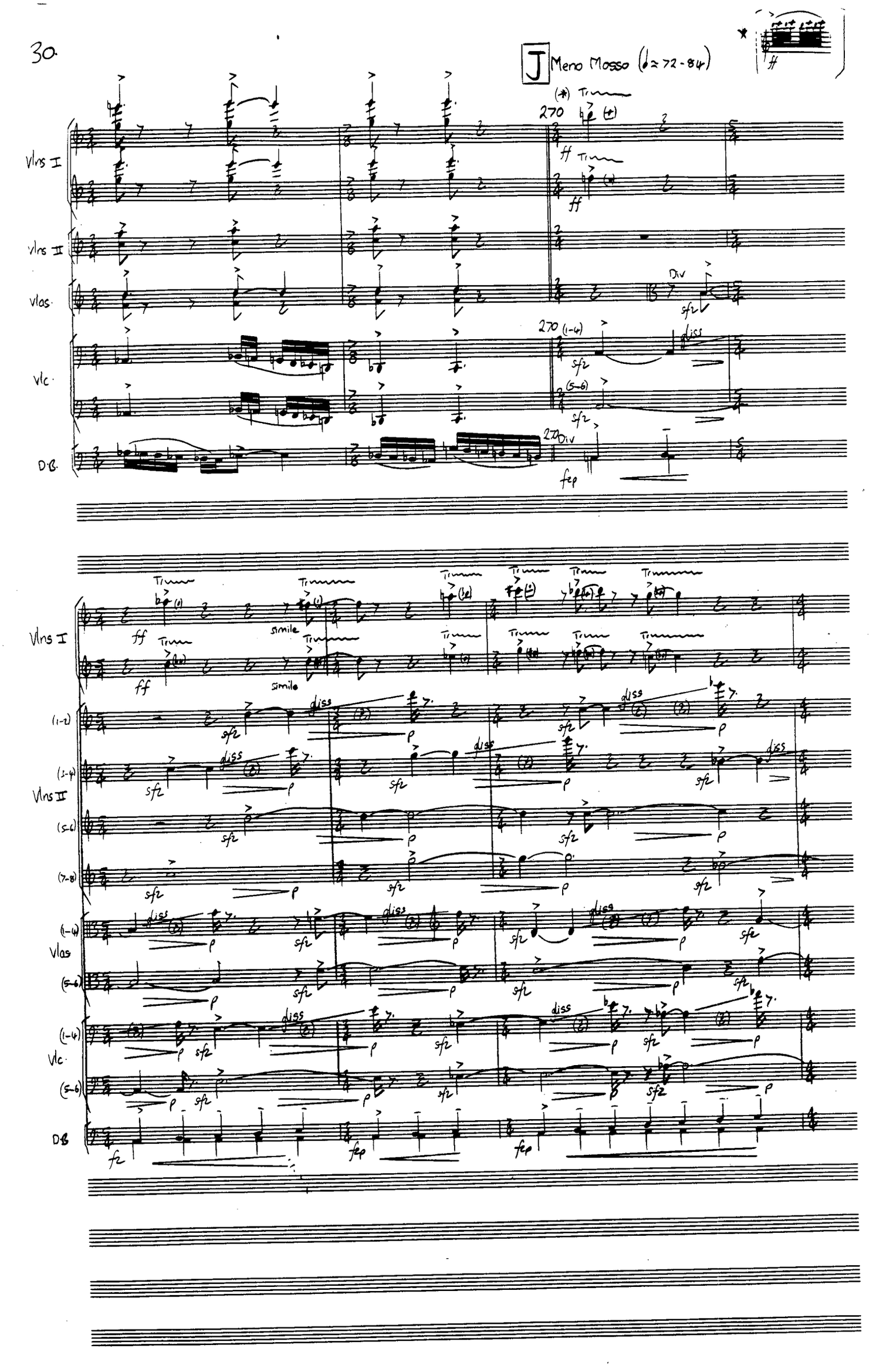

Vns I
Vns II
vlas
lc.
O.B
225
mf
sfz
sf
f
ff (sempre)

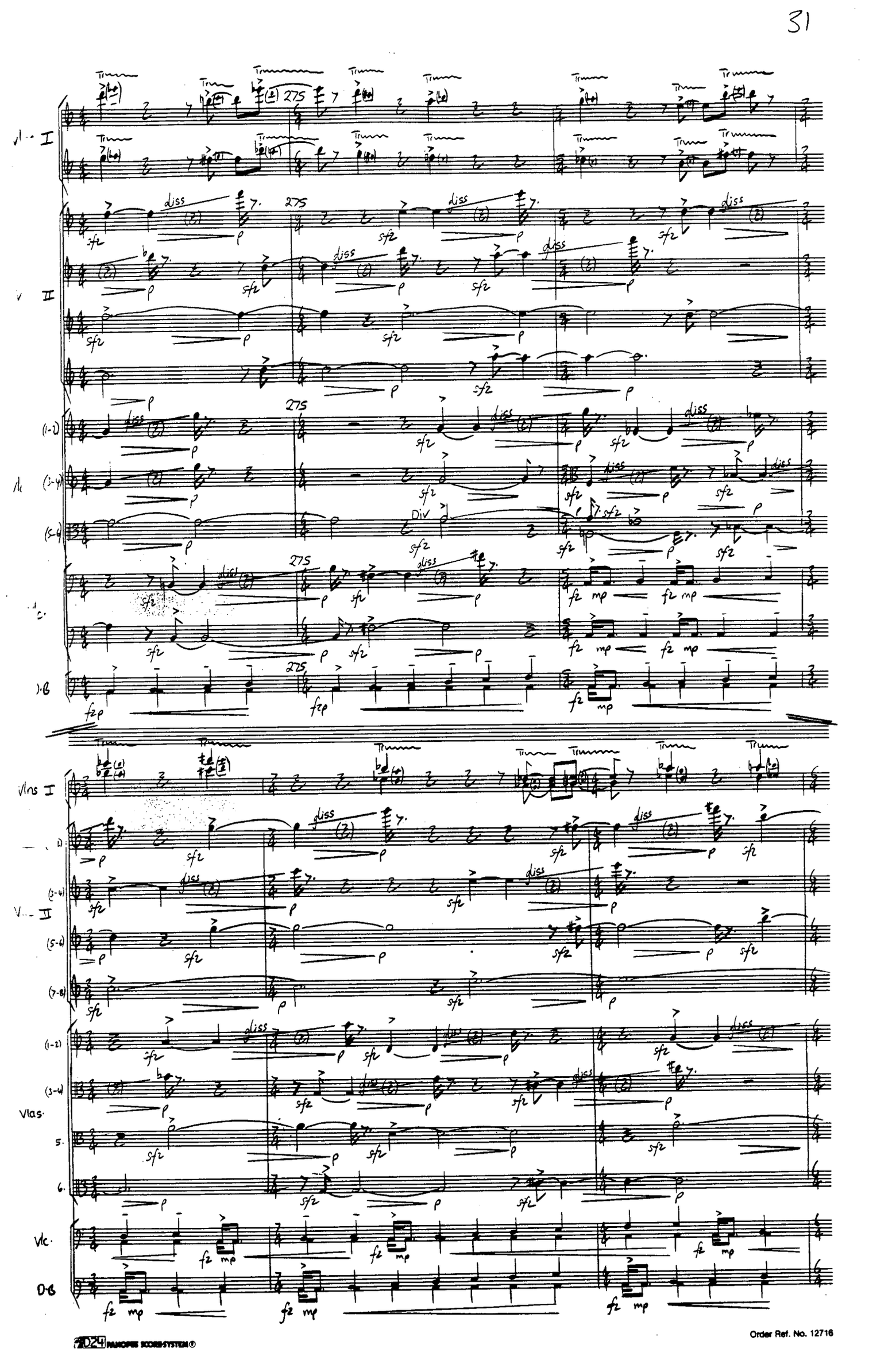

s I+II
Vlas
Vlc.
D.B.
(Tutti)
div
unis
(* Alternative part for less advanced players)
230
Vlns I
Vlns II
Vlas.
Vlc.
D.B
diminuendo poco a poco
diminuendo poco a poco
235
Vlns I
Vlns II
Vlas
Vlc.
(1-4)
(5-6)
D.B
(1-2)
(3-4)

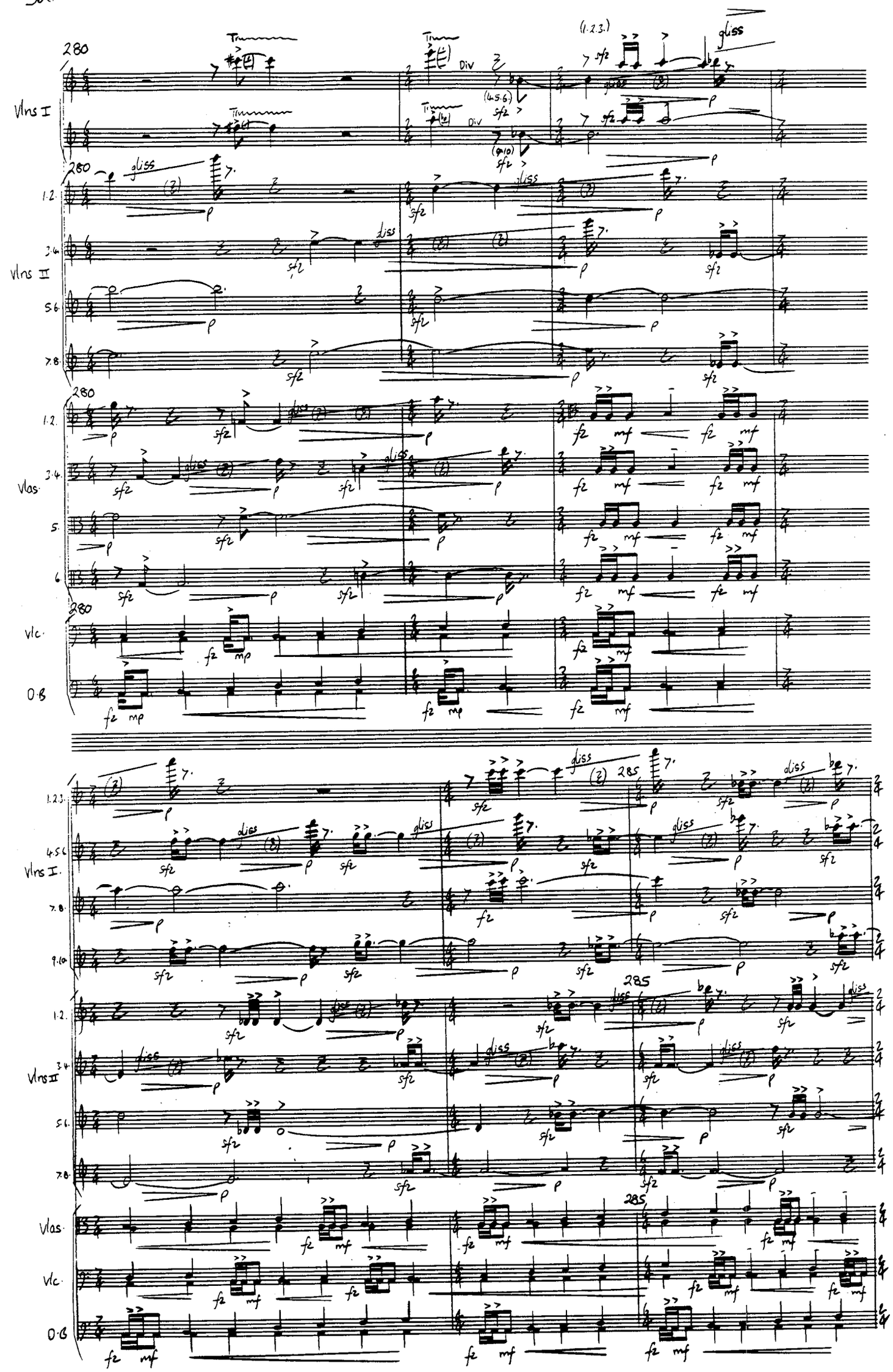

Vns I
vns II
Vas.
Vc.
D.B.
240
245
Accelerando
Più Mosso ♩=126
250
sffzp
div
unis
fz
mf
mp
f
p

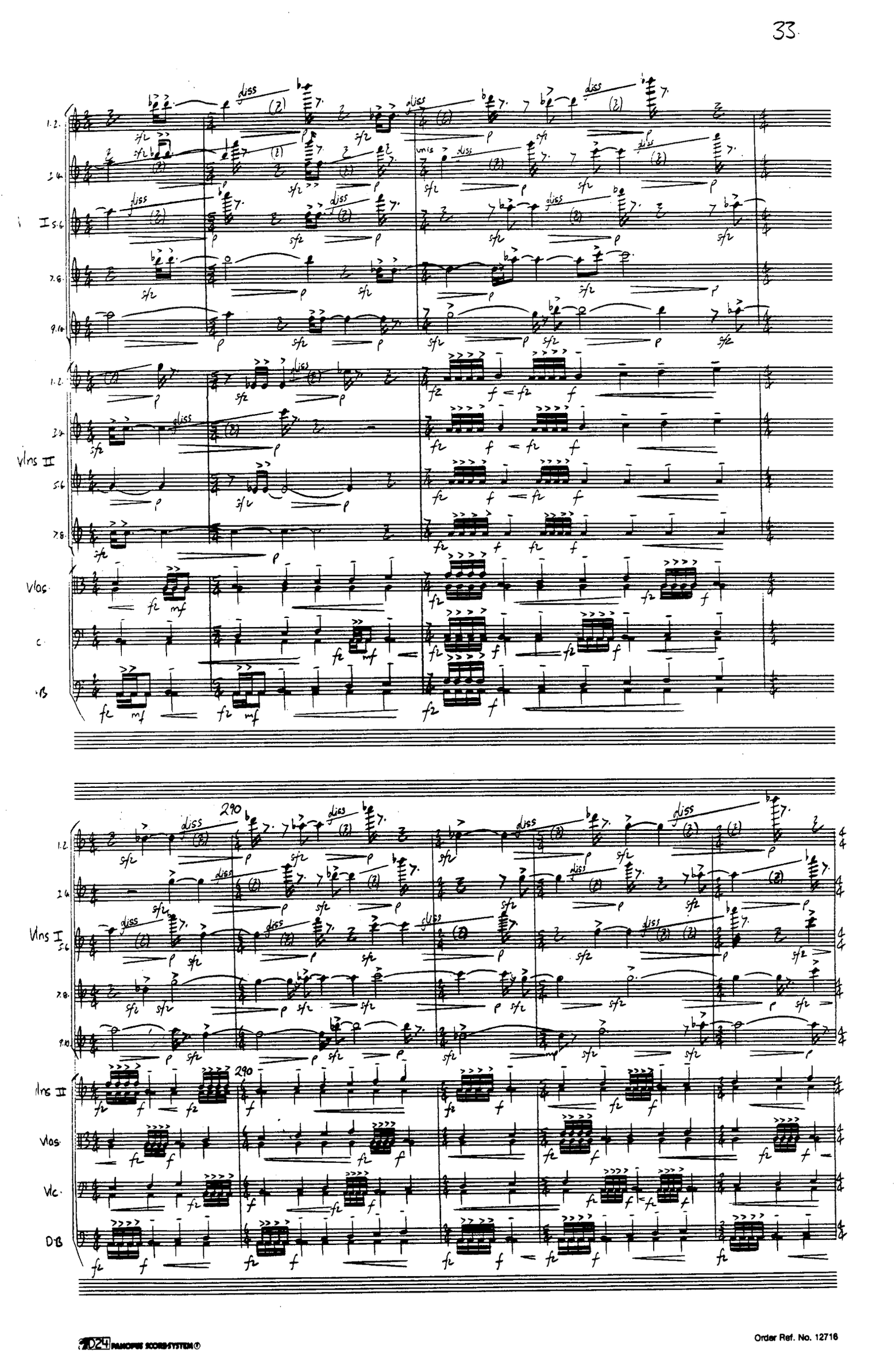

Vlns I
Vlns II
Vlas
Vlc.
D.B
255
fz

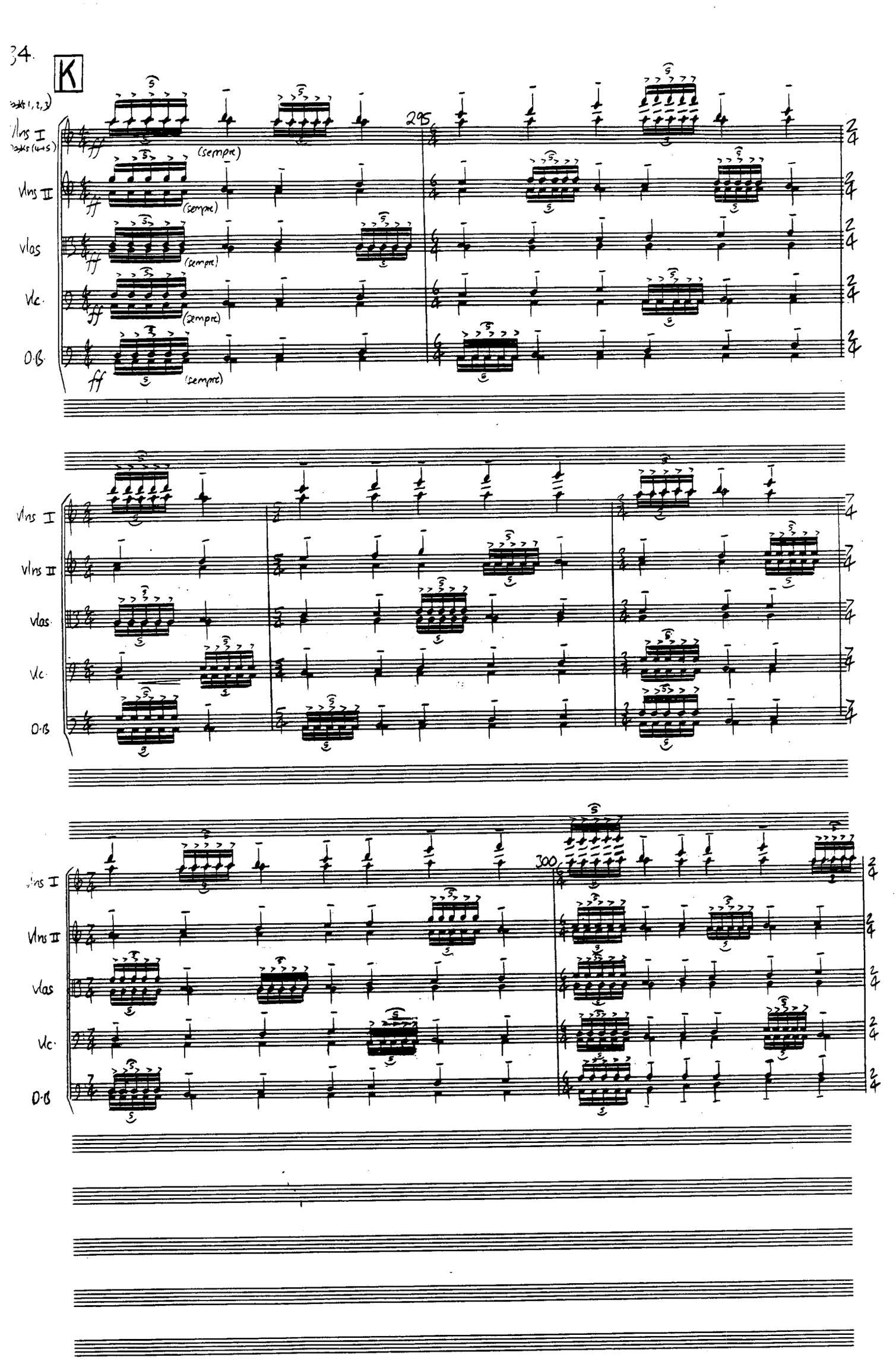

260
Vlns I
Vlns II
fz
Vlas
Div
Vlc.
D.B
265

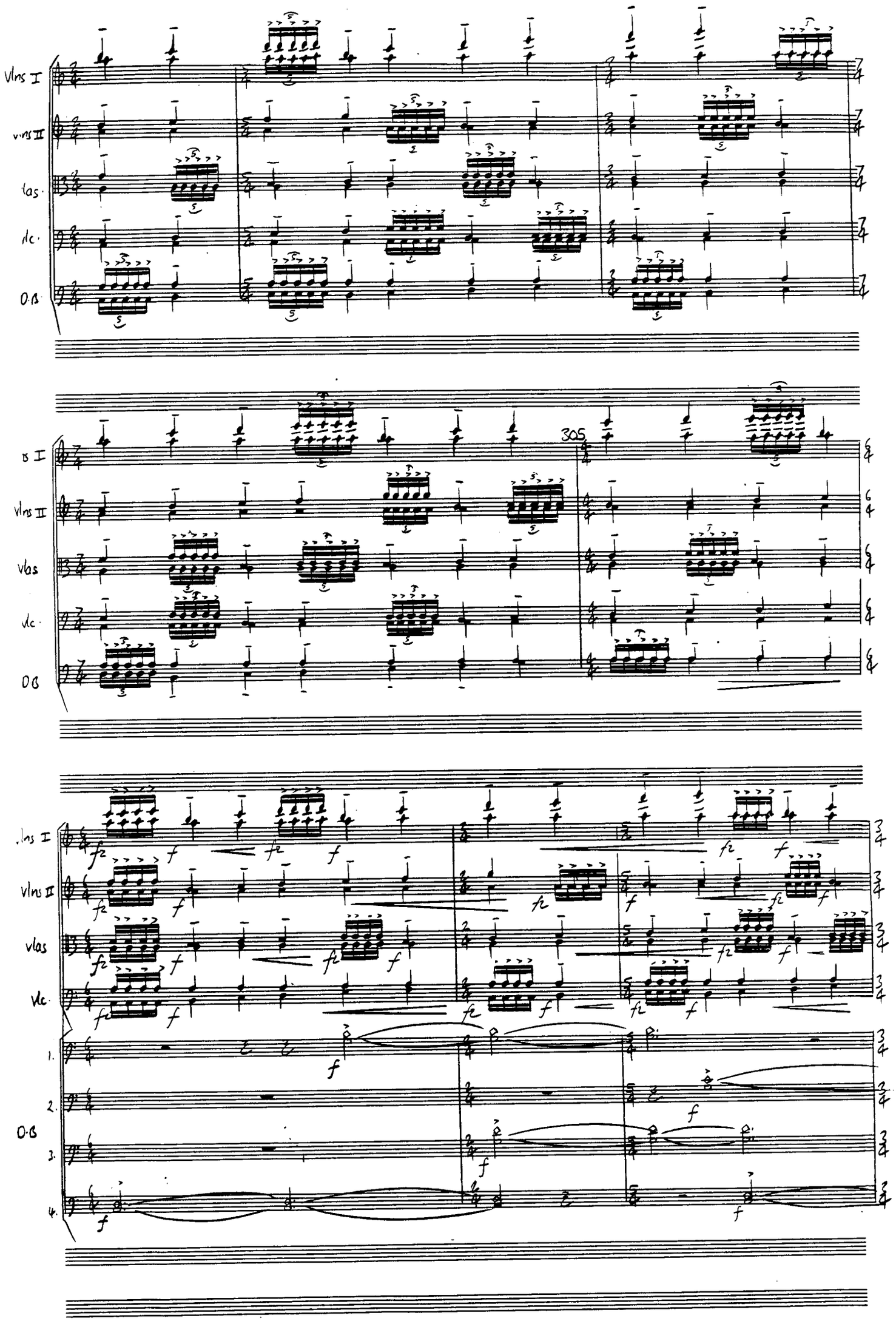

J Meno Mosso (♩= 72-84)
Vlns I
Vlns II
Vlas.
Vlc.
D.B.
Div
diss
Trill
simile


Vlns I
V... II
Vlas.
Vlc.
D.B
diss
Div
275


280
Vlns I
Vlns II
Vlas.
Vlc.
D.B
Div
gliss
diss
285


Vlns I
Vlns II
Vlas
C
DB
Vlc
290
diss
unis


K
295
300
Vlns I
Vlns II
Vlas
Vc.
D.B
(sempre)
ff


Vlns I
Vlns II
Vlas
Vlc
O.B
305
Vlns I
Vlns II
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1.
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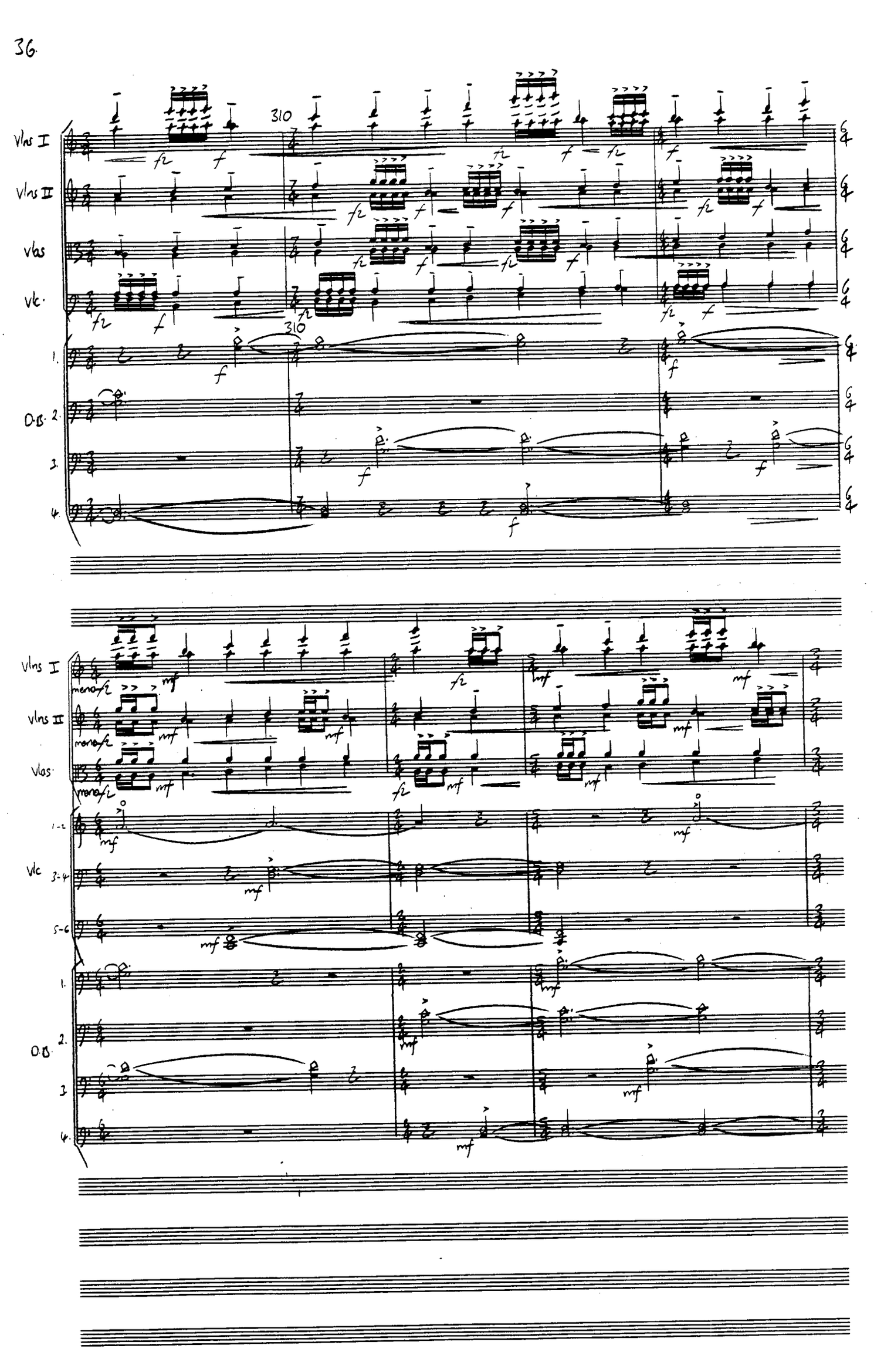
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Vlns II
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1.
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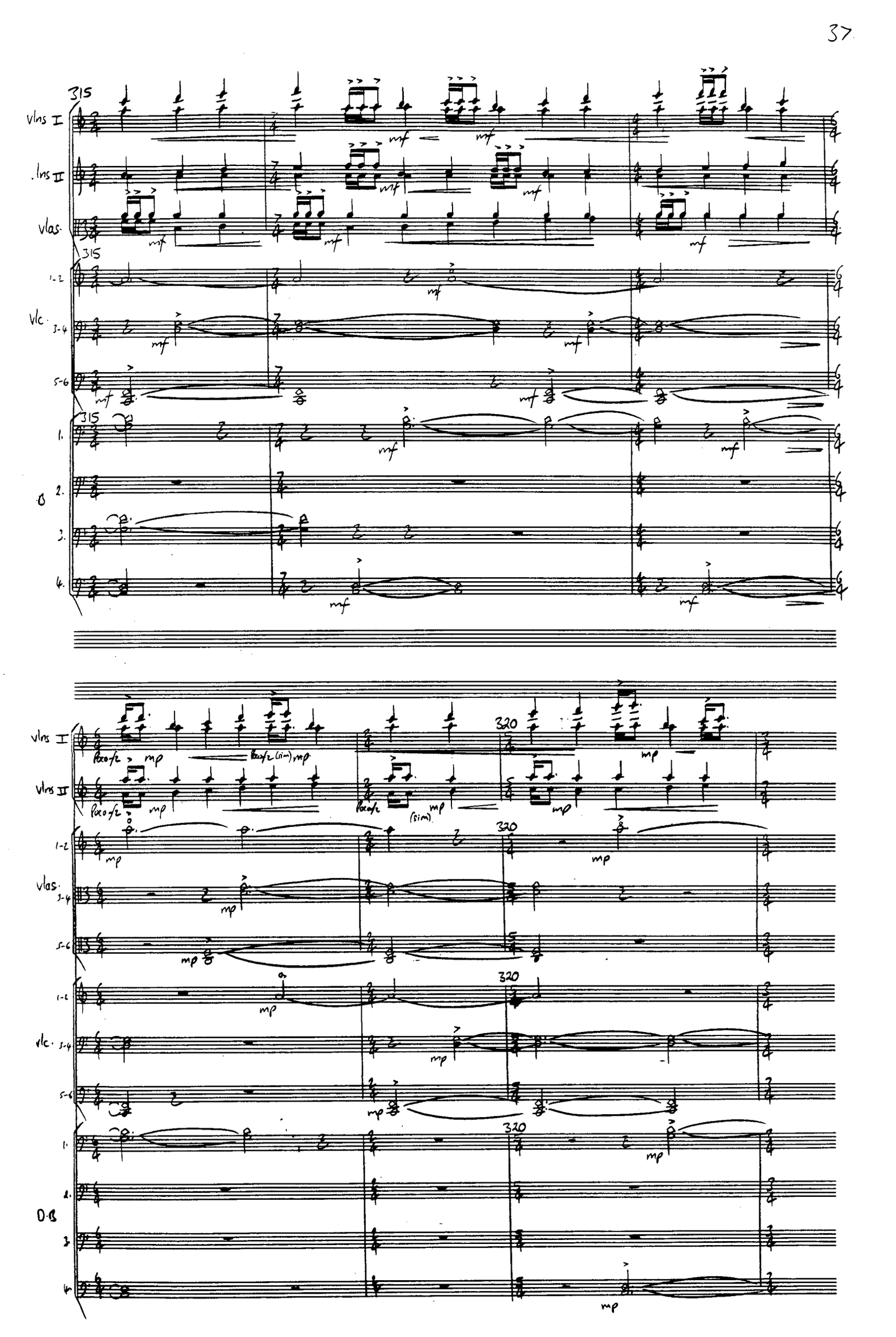
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vlns I
vlns II
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D.B
mf
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poco f2
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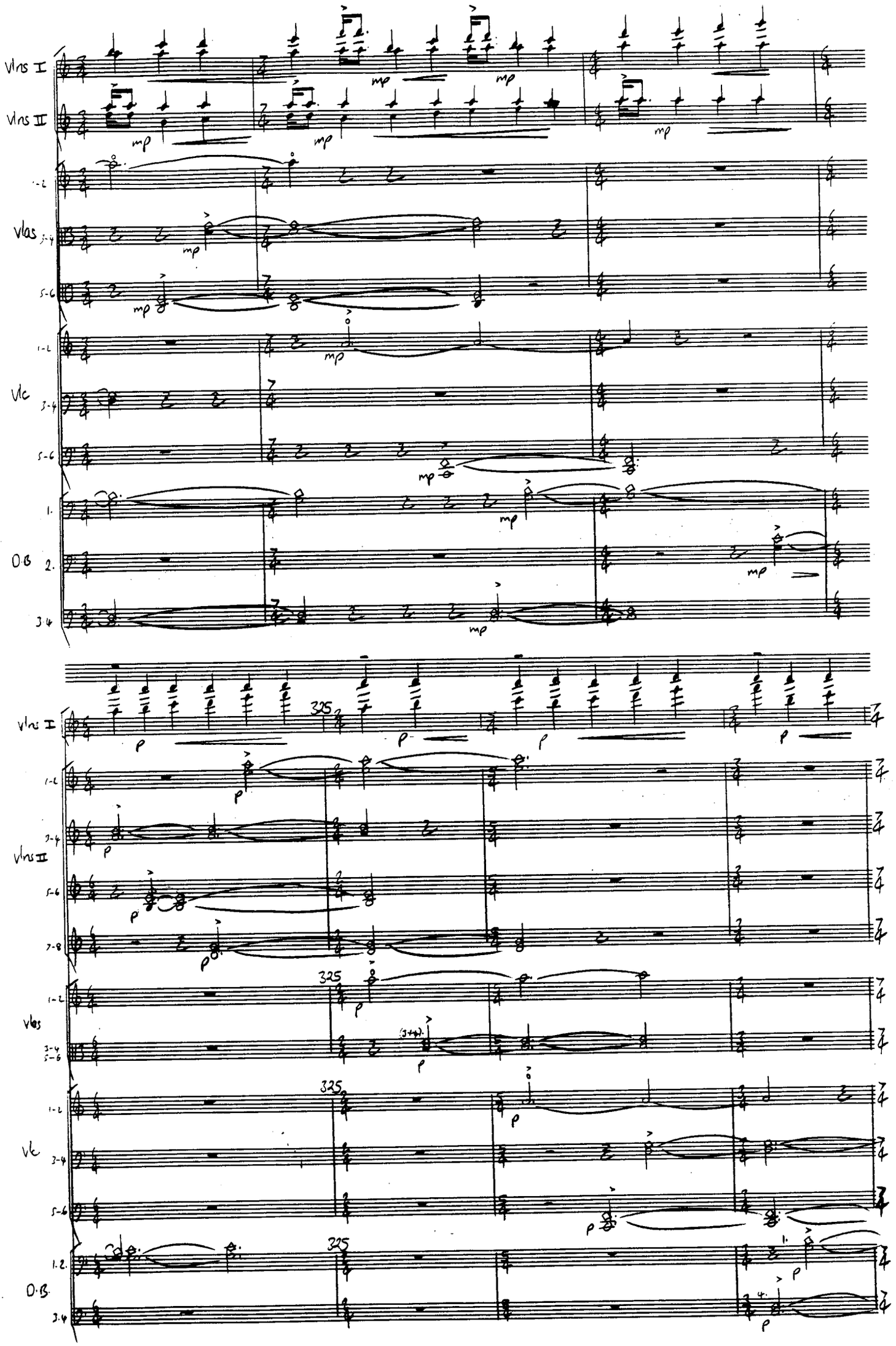
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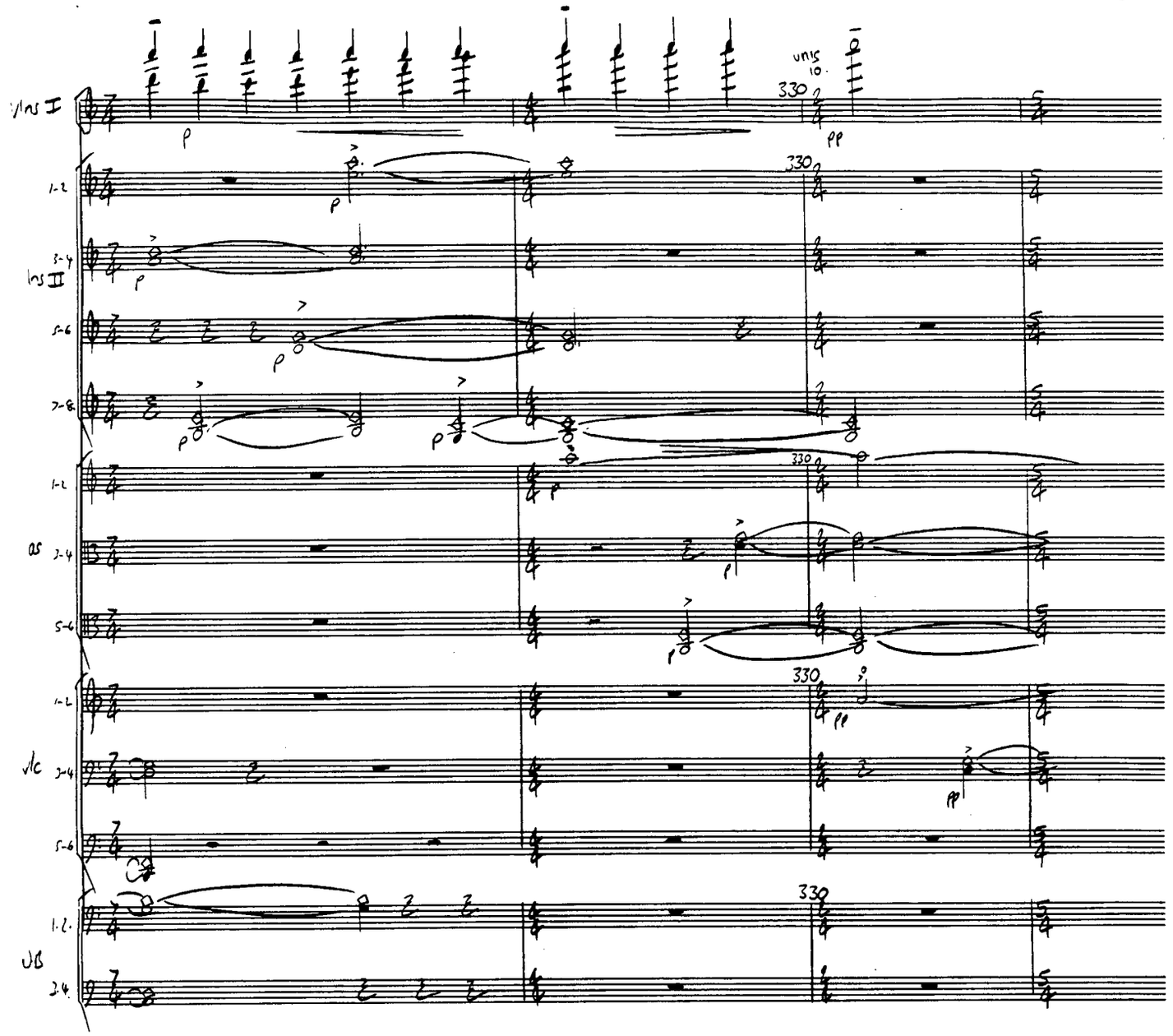
Vlns II
Vlas
Vlc
O.B
325


Vns I
1-2
3-4
Vns II
5-6
7-8
1-2
as
3-4
5-6
1-2
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3-4
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1-2
DB
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unis
10.
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p
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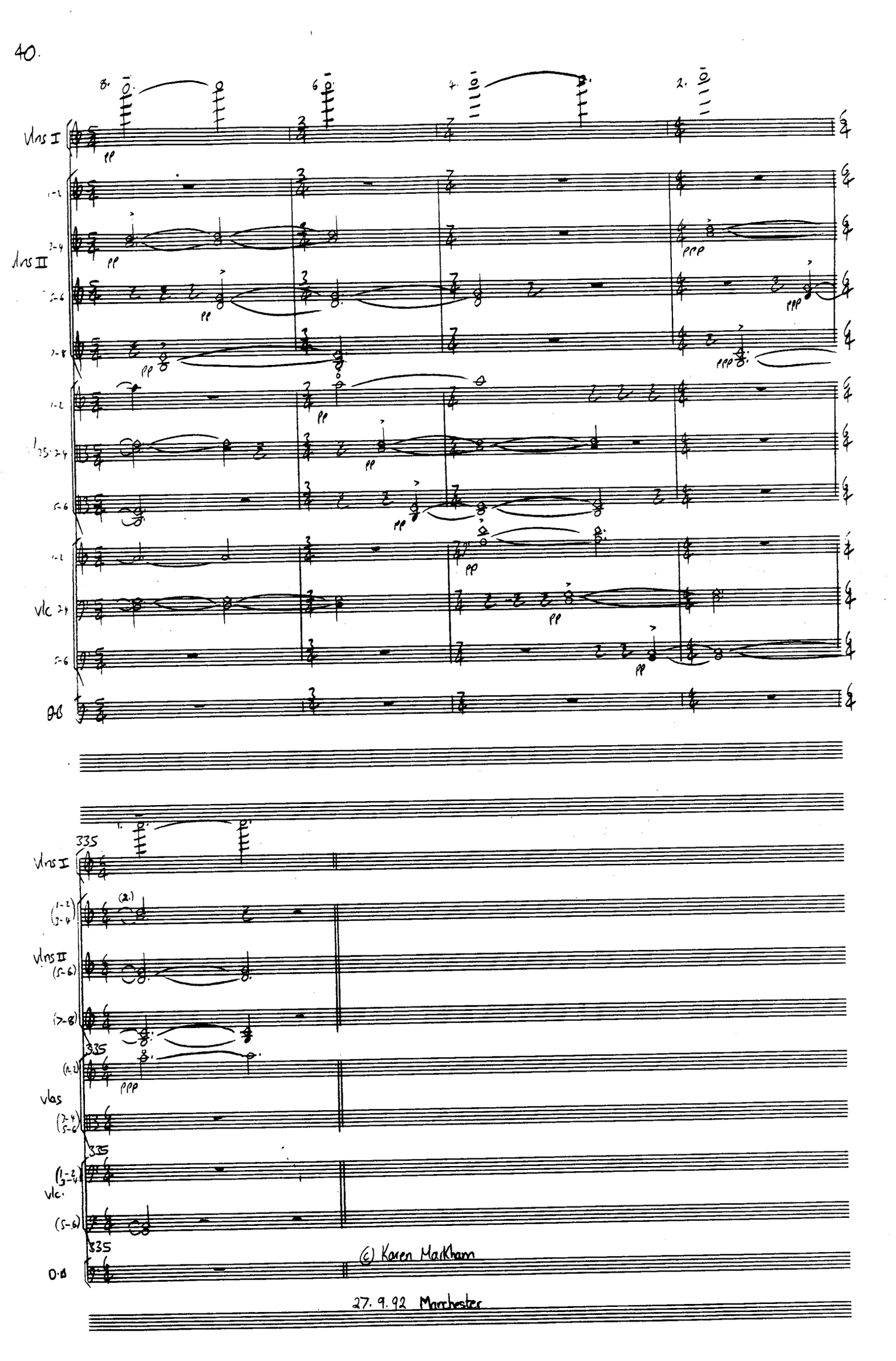

Vlns I
Vlns II
vlc
DB
Vlns I
Vlns II
vlas
vlc.
D.B
335
(c) Karen Markham
27. 9. 92 Manchester

COMMENTARY FOR PHD COMPOSITION PORTFOLIO

UNIVERSITY OF DURHAM

OCTOBER 1993

KAREN MARKHAM

CONTENTS

DECLARATION

I declare that the compositions contained within my portfolio are my own unaided work,and have not been previously submitted for a degree in this or any other university.

INTRODUCTION

My portfolio of compositions consists of eight works composed between the summer of 1988 and the autumn of 1992.While writing them there have been four major compositional preoccupations which have formed the basis of my technique;the organization of linear and harmonic material,a concern for rhythmic vitality and rhythmic pacing through the control of bar structure and individual part movement,the development and contrast of texture and a concern for large scale form.

Although I have been preoccupied with developing these four areas of my technique,the musical processes I have employed have been used as a means to create as coherent and interesting a musical experience as possible,and have always served the emotional, poetic or dramatic inspiration for each work.

There are many non-musical themes that have influenced both the macro and the micro aspects of my work,the most important being that of circling,rotation,revolution,spiralling.I have always had an intimate affinity with the cyclical nature of life,the continual rotation of years,seasons,months weeks,days;and yet I have come to realize that although life is cyclical,it is always accompanied by a process of growth and change.This spiralling action has become an important driving force in my music and is used as a compositional device to generate pitch variety,harmonic movement,textural intricacy and large scale form.

It is when I am walking in the mountains that I feel closest to

nature and the universal time dimension of life.I have drawn much inspiration from my many wanderings in the Lake District, Northumbria,Scotland and more recently in the Pyrenees.The magnificent variety of colour,texture,line and contour that combine to form a landscape have encouraged a musical concern for recreating these things,and the need to communicate a sense of balance,beauty and harmony is a very strong undercurrent to my compositional thought.

My experiences of walking in the Lake District naturally led me to discover the poetry of William Wordsworth,and I was especially drawn to his three epic poems;The Recluse,The Prelude and The Excursion.These provided the poetic stimulation for my orchestral work Visions Of A Wanderer.From Wordsworth I soon discovered the poetry of Charles Tomlinson,whose work has provided the poetic inspiration for Amber Shadows,Circling The Cold Centre and How Still The Hawk.

While a postgraduate student in Durham,I lived in a multi-cultural house that contained a mixture of English,Iraqi, Palestinian,Israeli,Turkish and Chinese students.It was a time of great learning when the boundaries of culture and religion were weakened and there was much solidarity when various members of the community were directly affected by the military actions of their political leaders,such as the massacre in Tiananmen Square.The harsh realities of living in constant fear of an oppressive regime were made clear to me when a Kurdish friend told me of his experiences as a seventeen year old soldier in the Iran-Iraq war and his subsequent desertion.Having heard the many

tales from my Arab and Chinese friends,my appreciation of the strength of the human spirit to create,to communicate,to work,despite the shackles of political oppression deepened,and when I came to write Sajudis,How Still The Hawk and In Search Of The Qalb their voices and tales provided an immediate emotional stimulus for me.

How Still The Hawk was the first work to be conceived and completed while I was Composer-In-Residence at Radley College.The sudden move from an intense,intellectual,university environment to a relatively intellectually relaxed school environment had a dramatic effect on my compositional outlook.I found myself questioning the intellectual and practical demands of a work such as Whirligig,and was forced to adopt a simpler compositional style in order to write music which the boys could perform.The result was Circling The Cold Centre which contrasts music of an expressive lyricism with music of a minimalist character.

My work with children continued after leaving Radley College when I became Composer-In-Residence at the Royal Northern College Of Music Junior School,and was invited by the SPNM to compose a work for the Manchester Youth String Orchestra in the summer of 1992.The result was In Search Of The Qalb.This work was inspired by many things;my experience of walking in the Pyrenees,the book A Mystical Journey by the Sufi Mystic Bawa Muhaiyadeen,pictures of the Kurdish refugee camps during their persecution by the Iraqis and a development of my interest with cycles and spirals to generate a large scale progressive form.In addition,this is my first work to affirm a fundamentally different direction in my

musical development.Both because I was writing for less experienced performers and as a natural outcome of my compositional thinking during the year prior to writing In Search Of The Qalb,I found myself rediscovering one of the most fundamental foundations of music,the seven note modal scale.My new task seemed to be to explore the harmonic,motivic,textural and formal possibilities of a fundamentally modal style and it is with this that I am presently preoccupied.

PIANO SONATA

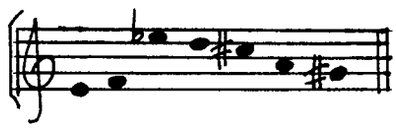
The Piano Sonata consists of two movements composed during the summer and winter of 1988.The idea of writing a piano sonata had grown with me for about a year before actually commencing work on the piece.As an undergraduate my study of Beethoven's piano sonatas and especially of Liszt's Sonata in B minor had provided a fundamental foundation on which to build my own work.Other works that were influential to me at the time of conception were Liszt's Tarantella,Debussy's L'isle Joyeuse and Szymanowski's Masques.Study of these works had impressed upon me the intent to write a work that would meet the technical and musical virtuosity of a concert pianist,while exploring the colouristic potential of the piano,exploiting its capacity for repeated note figurations, percussive chords,resonance and singing tone.

First Movement

Classical sonata form is concerned with the musical and dramatic tension created by the statement and development of contrasting musical ideas and their tonal regions.In my Piano Sonata very clear ideas can be distinguished which are stated and developed to create a dramatic form.

In the first movement all my material came from two initial pitch sets:-

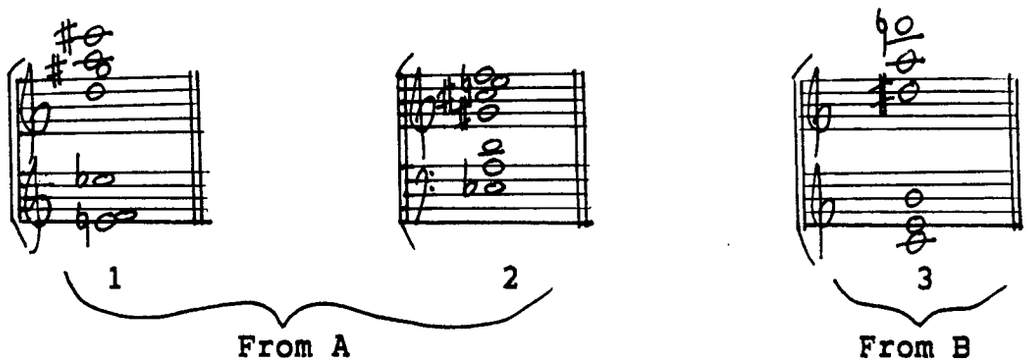
A



and

B

After much sketching and exploration of the motivic and harmonic potential of these two groups of notes I created three fundamental chords:-



The processes I used to extend and develop these three chords are very important in that they have continued to provide the foundation of my harmonic thinking ever since.These fundamental processes are:-

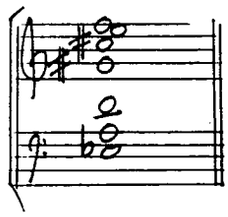
1. The combination of a chord with its mirror image.
2. The generation of harmonic movement within a particular harmonic area by working through a set of transpositions of the particular chord in use.
3. A process of extension and change of a chord by a repeated process of intervallic modulation.

The first two processes can most clearly be seen during the "exposition" of the movement (<u>Lento</u>,bars 1-10,<u>Agitato</u>,bars 11-21,<u>Allegro</u>,bars 22-50 and <u>Andante Espressivo</u>,bars 51-59).

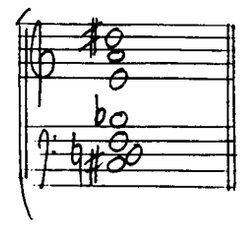
<u>Lento (Bars 1-10)</u>

The work begins with a slow,dark introduction based upon the superimposition of chord 2 with its mirror image and then working through a transposition grid of these two harmonic forms:

chord 2

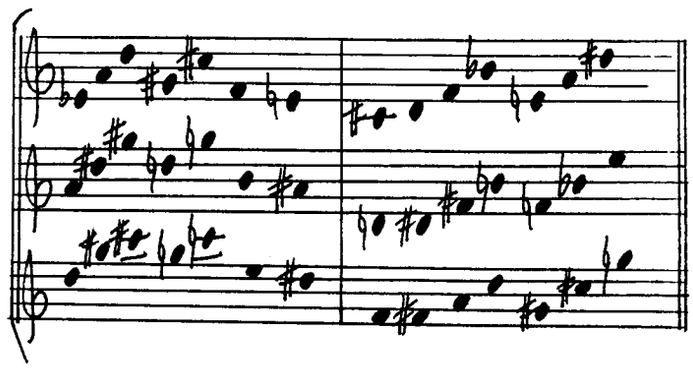


chord 2'



fundamental

mirror image



Transposition grid

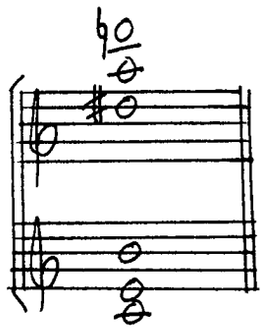
When forming a transposition grid of a chord,I tend to transpose it by the intervals that are already within it.Hence one can see that the transpositions of chord 2 move from the fundamental on Eb to A,D,G#.C# F and E .In parallel to this,the transpositions of chord 2' move from the fundamental on C# to D,F,Bb,E,A and D#.Because the two forms of the chord have a different ordering of intervals within them,the superimposition of fundamental with mirror image gradually creates a degree of harmonic tension and movement as the two sets of transpositions are simultaneously worked through.

Looking at the first bar,one can observe that the notes from chord 2 are used in the bass and middle register of the piano,the notes from chord 2' in the upper register.I maintain this

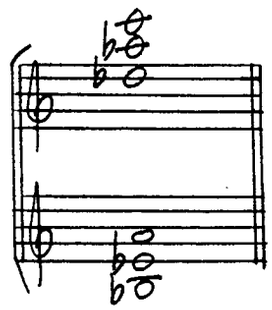
registral distinction throughout these first ten bars which gradually work through the set of transpositions (one transposition per bar) until a small climax is reached in bar 8, when the first three notes of the final transposition of chord 2 (E,Bb,Eb) are simultaneously sounded with the last three notes of the final transposition of chord 2' (F#,B,F).

Agitato (Bars 11-21) and Allegro (Bars 22-50)

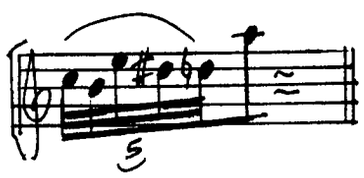
The "exposition" really begins from bar 11 when the Agitato and Allegro music combine to form the "first subject".The motivic ideas for this subject came from a rearrangement of the notes of chord 2 and chord 3:

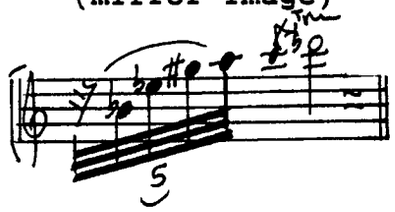


Chord 3

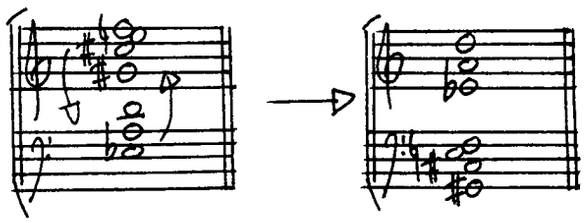


Chord 3'
(mirror image)

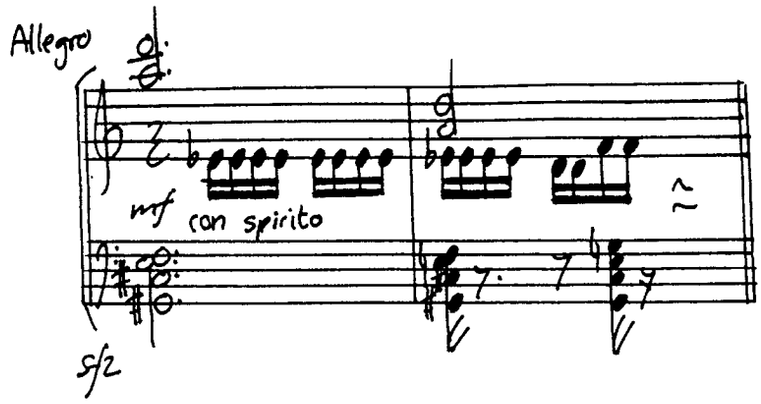




(Agitato motivic material)

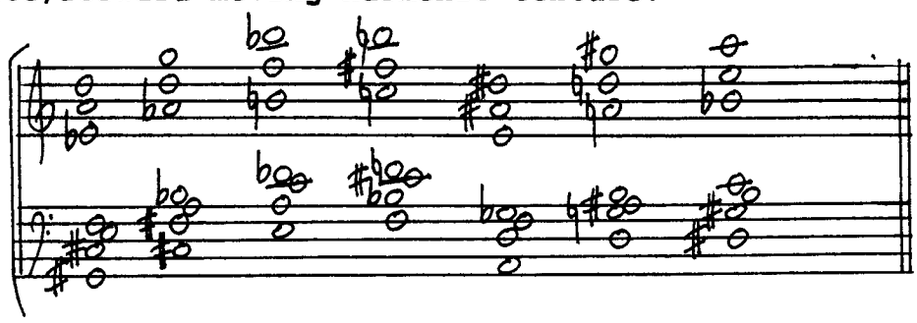


Chord 2 Chord 2b

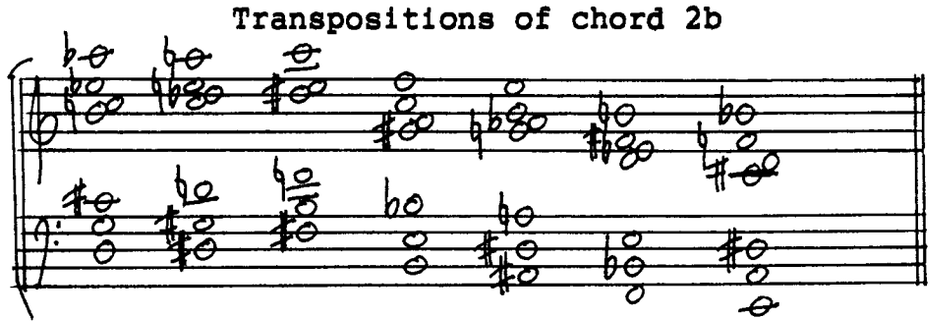


(Allegro motivic material)

From the beginning of the <u>Agitato</u> to the <u>Allegro</u> there is a gradual weaving of the <u>Allegro</u> motif into the <u>Agitato</u> music,until it takes over and we have a full statement of the <u>Allegro</u> idea.To generate harmonic movement a similar process to that employed for the introduction is used;transpositions of chord 2b are combined with those of its mirror image (chord 2b') to create an intricate,forward moving harmonic texture:

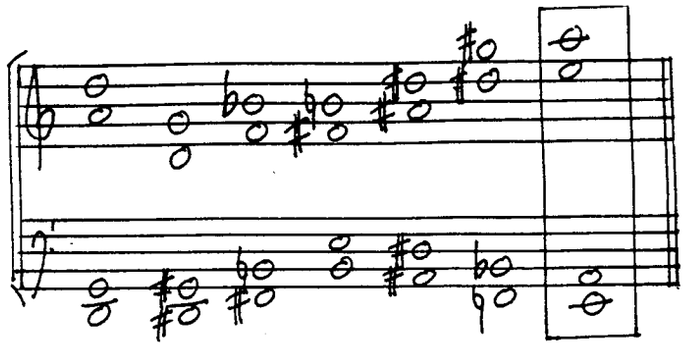


Transpositions of chord 2b



Transpositions of chord 2b'

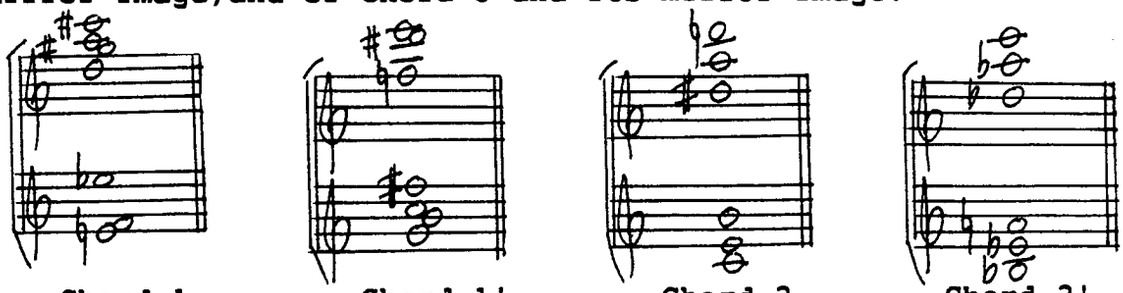
Superimposing the transpositions of 2b above those of 2b' gives, at the outer ranges of the composite harmony,a progression of fourths:



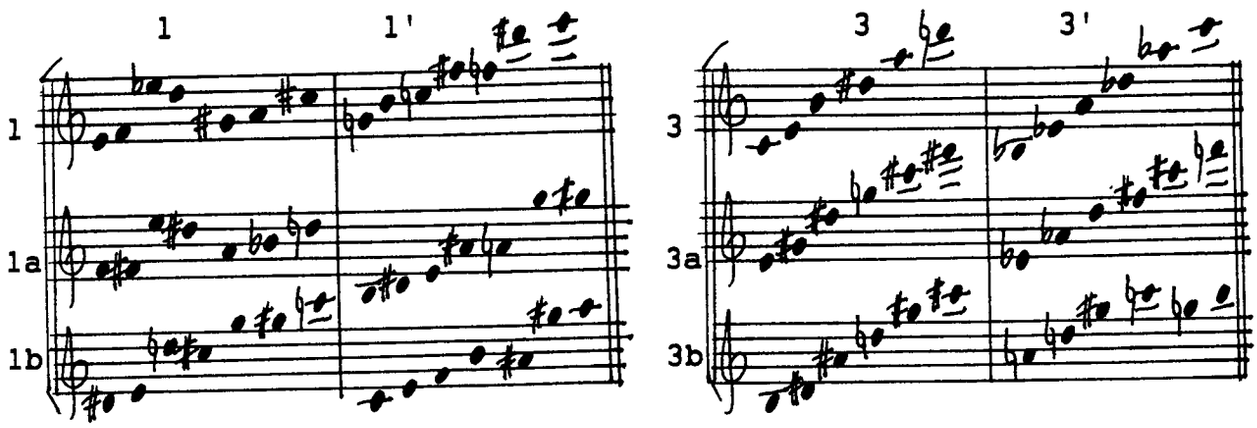
which finds its resolution when the two outer extremes land on the fourth,(E-A).This progression can be clearly heard towards the end of the Agitato and again towards the end of the Allegro. Both times the importance of the note E comes into focus,and it is this pitch which becomes the tonal centre of this movement.

Andante Espressivo (Bars 51-59)

The music to this section is much more lyrical and expressive and derives all its material from transpositions of chord 1 and its mirror image,and of chord 3 and its mirror image:



Here are the first few transpositions for each chord:



The passage works its way through the transpositions in a cyclic

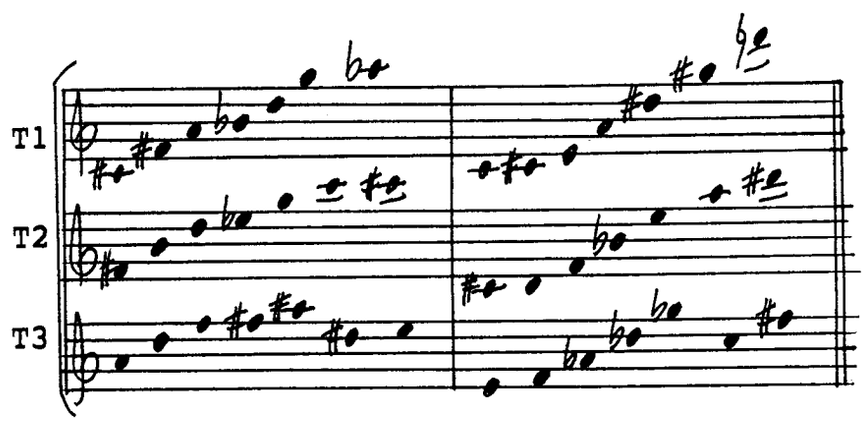
manner;1,3,3',1' / 1a,3a,3'a,1'a / 1b,3b,3'b,1'b etc until all the transpositions have been employed.

Lento (Bars 60-62)

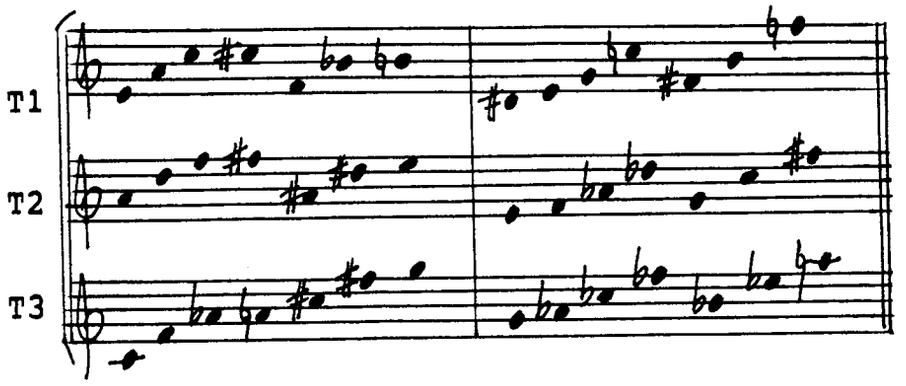
This section provides a short introduction to the "development section",it contains elements of all the previous motifs,woven into a pianistic collage until the agitato motif propels the music into the Allegro.

Allegro (Bars 63-83)

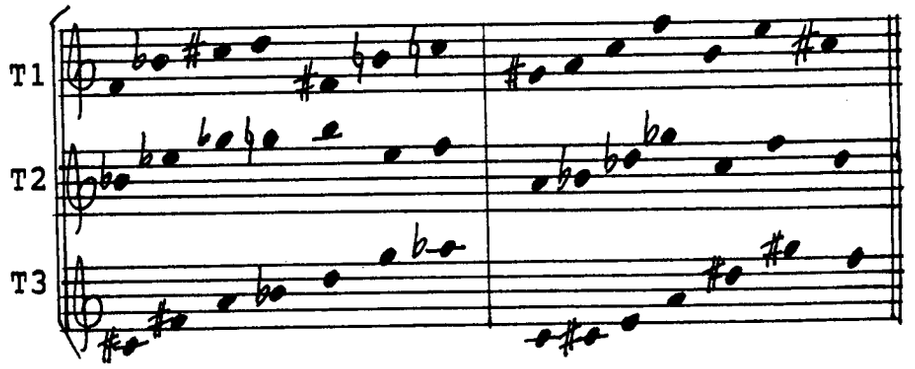
The music in this section extends and develops the previous Allegro music.Once again a grid of transpositions is used to generate the forward harmonic movement,the transposition of chord 2b this time beginning on C# (instead of G# in the previous section).It is interesting to note that the first four notes of chord 2b (G ,C#,E and F) form the starting point for subsequent transposition grids employed as the development of the Allegro motif proceeds:



Transposition grid used for bars 63-77



Transposition grid used for bars 78-84,and 138-154

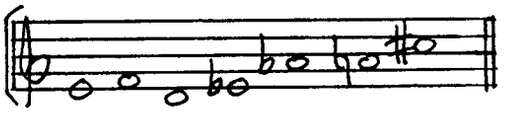


Transposition grid used for bars 155-175

<u>Andante Espressivo (Bars 84-91) and Vivace (Bars 92-137)</u>

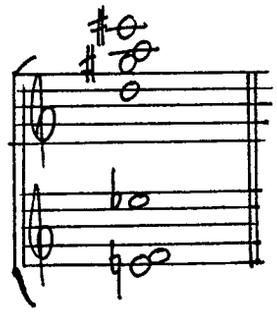
The return of the <u>Andante Espressivo</u> begins with a restatement of chords 1,3 and 3',and goes on to develop this music by performing a succession of intervallic modulations on chord 1 and turning the motif into a lively Vivace which eventually propels the music into the climactic <u>Poco Meno Mosso</u>.

Writing the notes to chord 1 down in a linear fashion,gives:



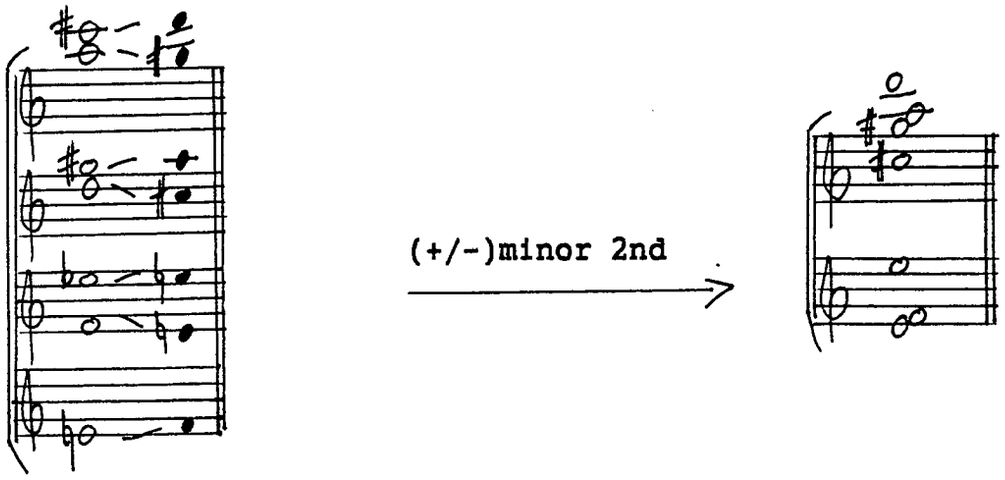
the intervals between successive notes being;a minor 2nd,minor 3rd,(minor 2nd),perfect 4th,(minor 2nd),and major 3rd.Using these intervals I intervallically modulated chord 1 to produce a

succession of new chords,which are all related to the fundamental:

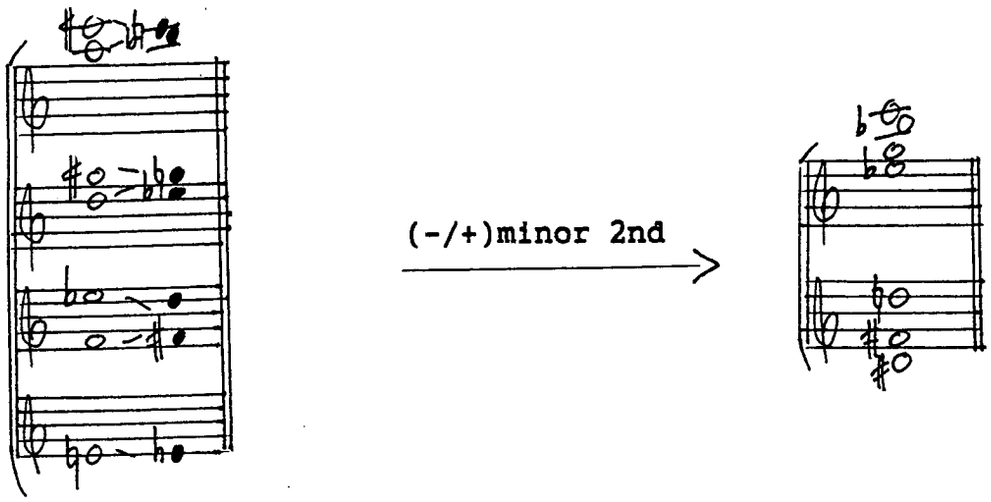


(Chord 1)

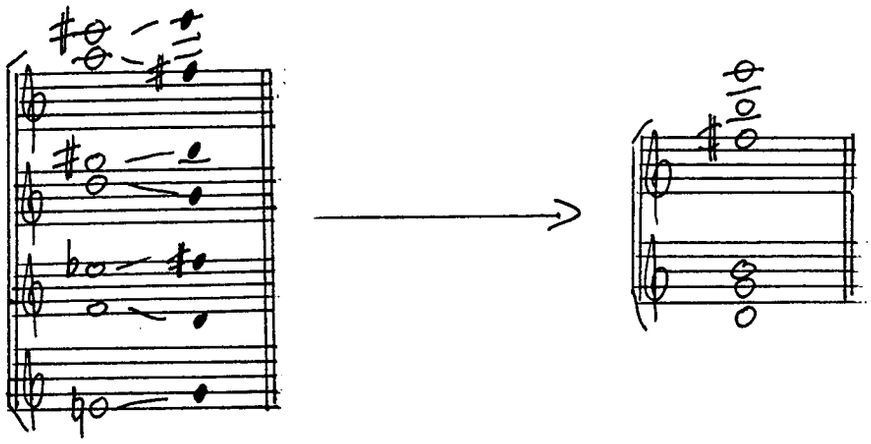
By modulating alternate notes of chord 1 up or down a minor 2nd, starting with the top note and working down to the bottom,one arrives at a new chord:



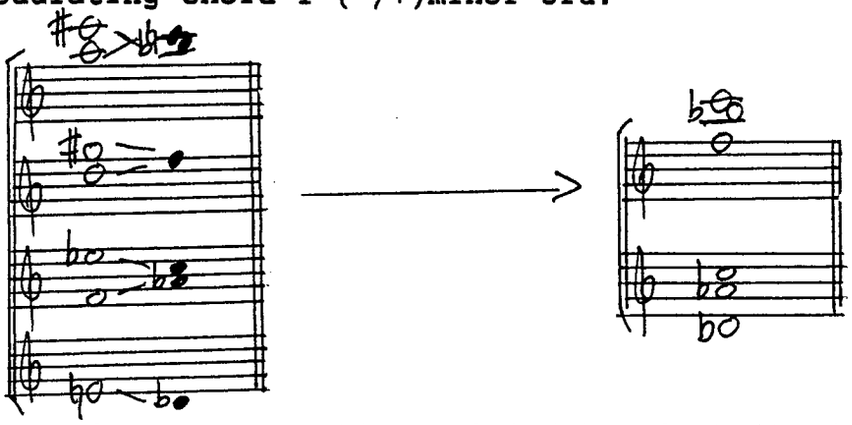
Performing the operation again ,but this time beginning by modulating the top note down a minor 2nd and working alternately through the chord,down or up a minor second,one gets:



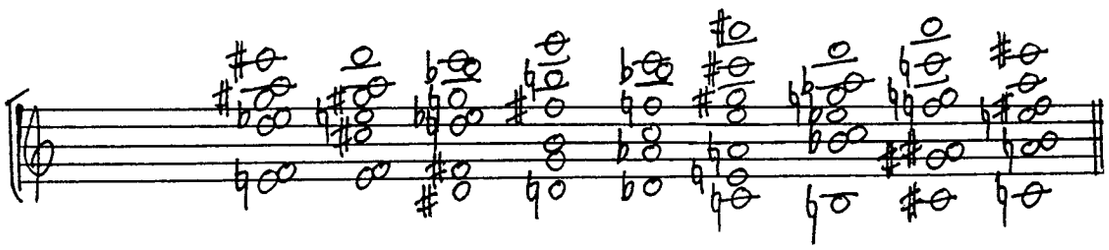
Modulating chord 1 (+/-)minor 3rd:



Modulating chord 1 (-/+)minor 3rd:

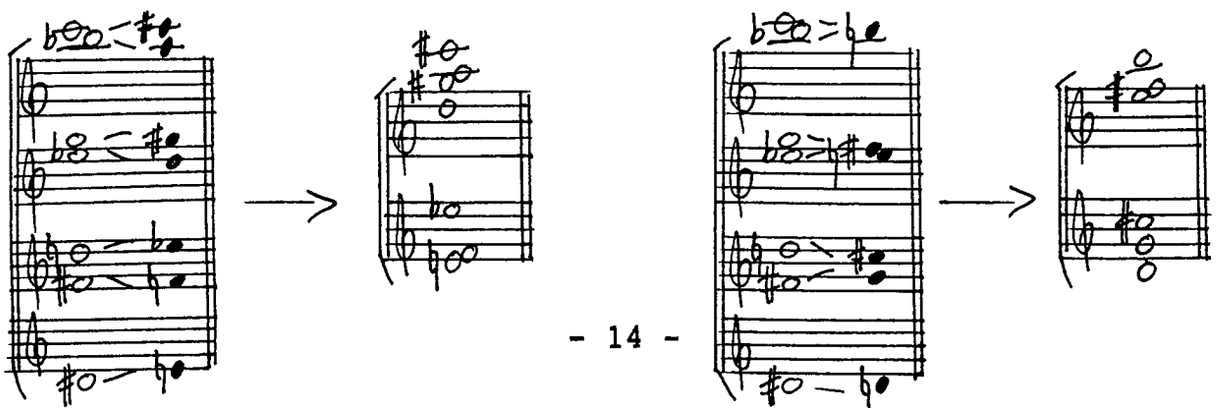


By performing operations of (+/-)perfect 4th,(-/+)perfect 4th, and (+/-)major 3rd,(-/+)major 3rd on chord 1,I eventually obtained the following progression of nine chords (the fundamental and its intervallically modulated forms):

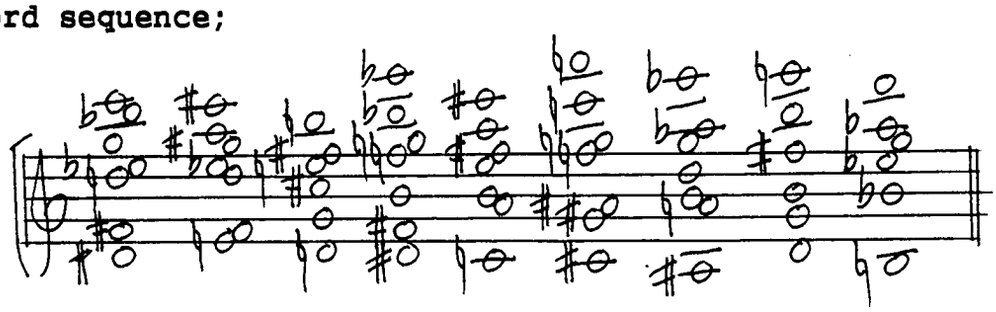


Fundamental 1 2 3 4 5 6 7 8 9

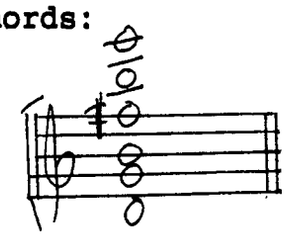
To compose the <u>Vivace</u> music I proceeded to perform the same set of modulations on chord "2" of the above progression:



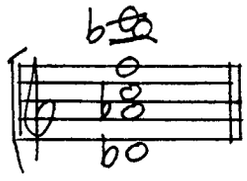
continuing the process of intervallic modulation to give the chord sequence;



(which can be found in bars 92-100).I performed the same process on chords:



and



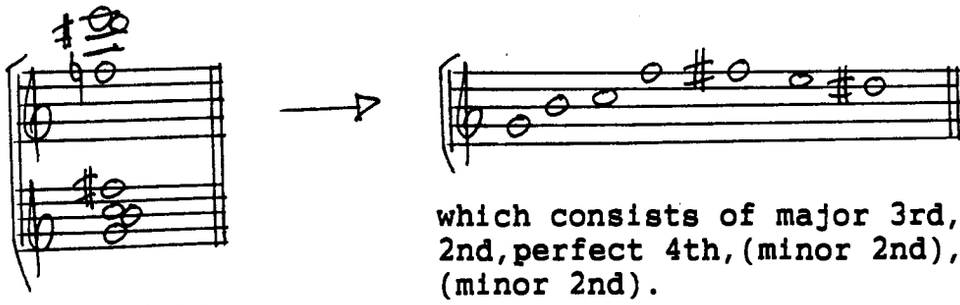
before the music propelled itself into the Poco Meno Mosso.

Poco Meno Mosso (Bars 138-188)

This section represents the climax of the movement and consists of the superimposition of the three main characters of the piece;the augmented 4th - perfect 4th motif characteristic of the bass of the Lento introduction,the chromatic twisting idea and repeated note character of the "first subject" and the semiquaver,arpeggiated motif characteristic of the Andante Espressivo.Not only are the characters of these three ideas superimposed,but the pitch material from which they are derived is a continuation of the transpositional or intervallic modulatory process employed up to this moment in the work.

A study of the harmonic sketch made for bars 138-177 of this

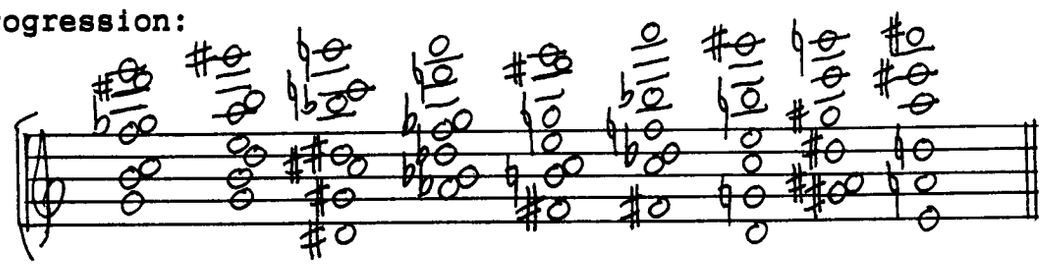
section will reveal that the uppermost register is derived from a seven note chord,the middle register from a scalic collection of notes and the bass from the superimposition of augmented 4th and perfect 4th.The uppermost chords have been derived by performing the process of intervallic modulation on the mirror image of chord 1 (chord 1'),using the succession of intervals to be found in this chord as the intervals of modulation,hence:



Chord 1'

which consists of major 3rd,minor 2nd,perfect 4th,(minor 2nd),Major 2nd (minor 2nd).

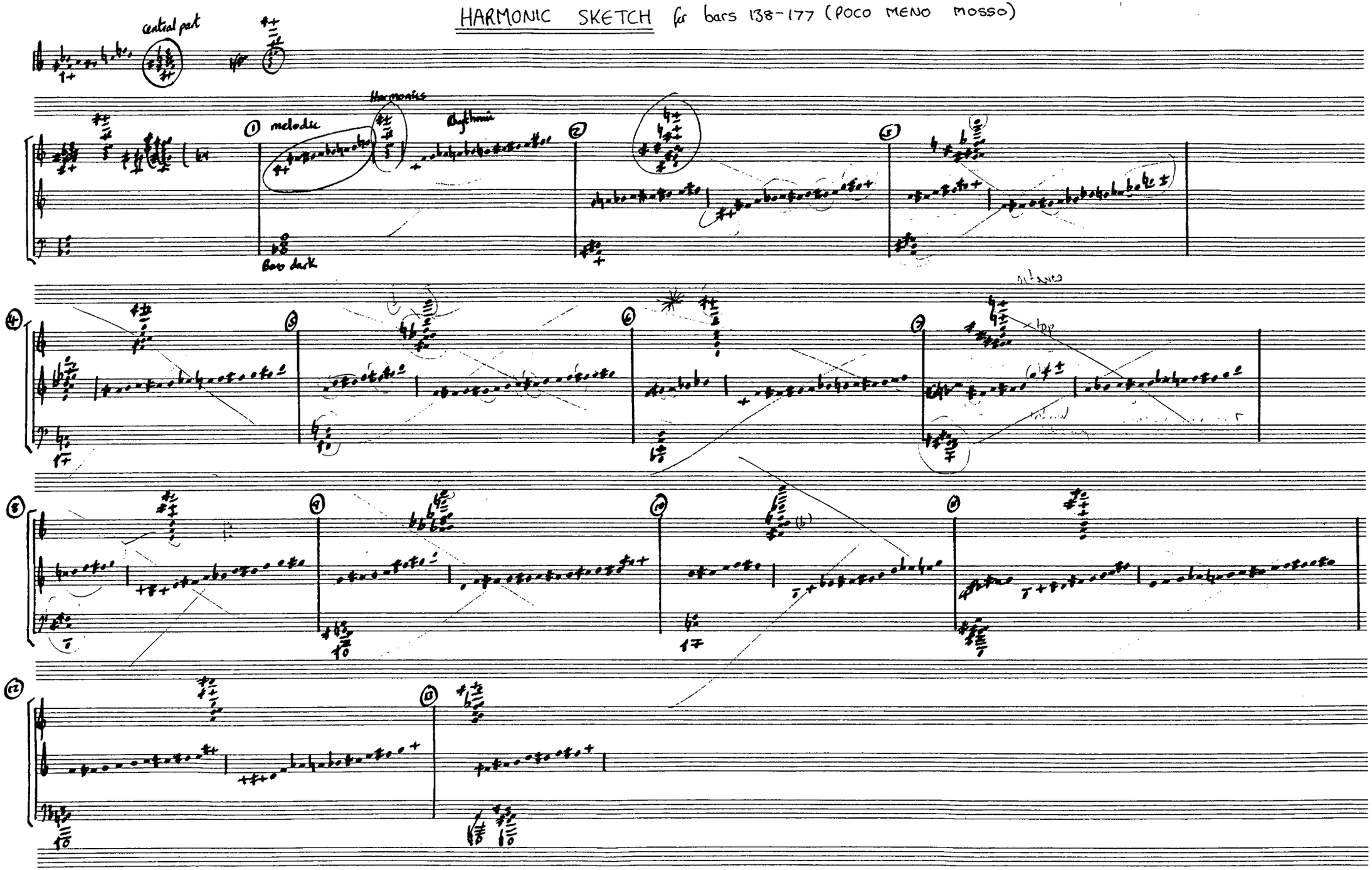
By performing the series of modulations;(+/-)major 3rd,(-/+)major 3rd,(+/-)minor 2nd,(-/+)minor 2nd,(+/-)perfect 4th,(-/+)perfect 4th,and (+/-)major 2nd,(-/+)major 2nd on chord 1' I obtained the progression:



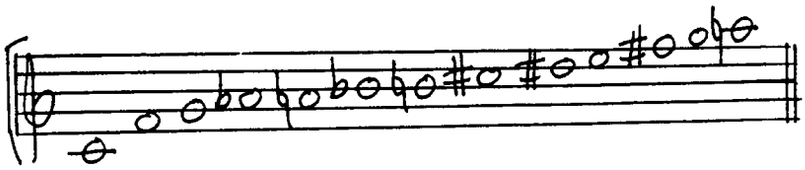
These chords can be clearly seen on the top stave of my harmonic sketch.

The chromatic notes on the middle stave were derived from a combination of the notes to be found in the successive transposition grids of chord 2b,and its mirror image.If one glances back to the first part of the transposition grid for chord 2b starting on E,and looks at transposition T3,and then

HARMONIC SKETCH for bars 138-177 (POCO MENO MOSSO)



combines the notes of the transposed fundamental with those of the transposed mirror image one obtains the scale:

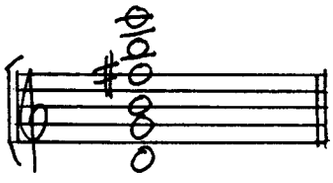


to be found on the middle stave of sketch bar 1.

A similar process was used for the rest of this transposition grid and the next one beginning with pitch F,to provide the chromatic semiquaver movement in the middle register.(The bass notes were derived from successive transpositions of chord 2)

Before the work winds down to a repeat of the opening slow introduction,we are reminded of the expressive nature of chord 3 which has undergone a process of intervallic modulation similar to what I have discussed with regard to chords 1,and 1' to produce the calming <u>Affetuoso</u> section.

At the very end,the primary chords of 1,3 and 3' are again stated,but this time with the addition of:



which was a chord "found" during the intervallic modulatory process performed on chord 1 and seemed special,and is perhaps the natural resolution of my harmonic argument.

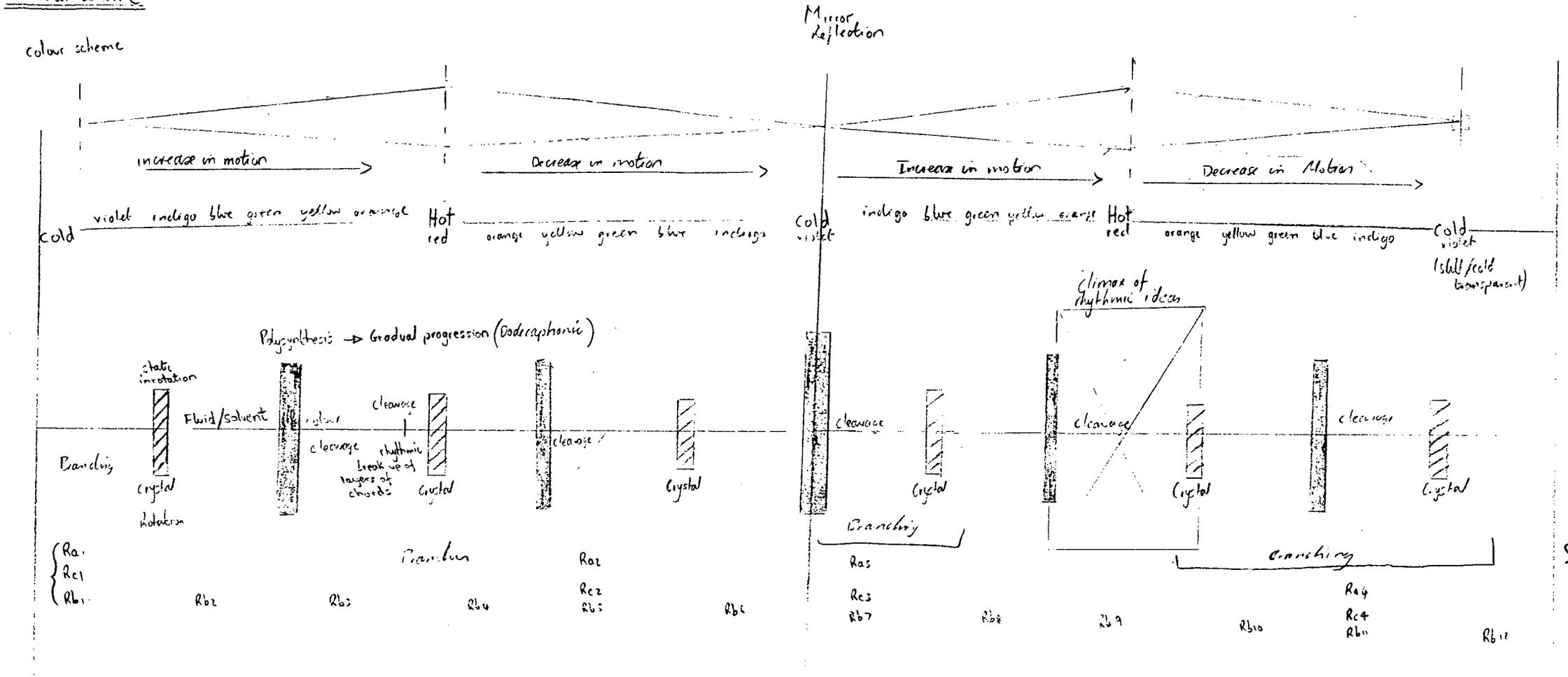
Second Movement

In the second movement of my Piano Sonata,my concern was less with a dramatic scheme of conflict than with the properties and structures of crystals.Composed during the winter months of November and December,the crisp,frosty landscape outside encouraged me to explore a glassy internal world inspired by my discovery that crystals have planes of symmetry and are composed of cells that grow in an additive fashion,whilst maintaining their symmetrical properties.It was an exciting discovery to suddenly realize that my interest in harmonic symmetry had a profound connection with the natural laws that govern the structure and properties of crystals.

I was also intrigued by the fact that a crystal is formed from a solution by a process of crystallization.This contrast between something that is liquid and hence in motion,with something that is crystallized,and hence static influenced my treatment of texture within the movement and the way in which I thought of a single chord,which when stated vertically seemed "crystallized" but when arpeggiated and transposed seemed in a state of motion, and hence "liquid".I was also attracted by the pleochroistic nature of crystals,their ability to absorb light and to change colour according to the angle through which they are viewed.

Crystals can also refract light to produce a colour spectrum of red - violet.This transition from red,orange,yellow,green,blue, indigo to violet suggested a gradual move from something hot and rich in movement,to something cold,still and brittle.My interest in this colour spectrum heightened when I discovered that a

Formal Scheme



A photocopy of the initial formal plan for the second movement of the PIANO SONATA.

rainbow consists of two forms;the "primary rainbow" which exhibits a series of concentric circles with violet on the inside through to red on the outside,and a "secondary rainbow" which is much fainter than the first and exhibits the same colour spectrum except that the order is reversed,violet on the inside and red on the outside (that is it exists with its mirror image!).

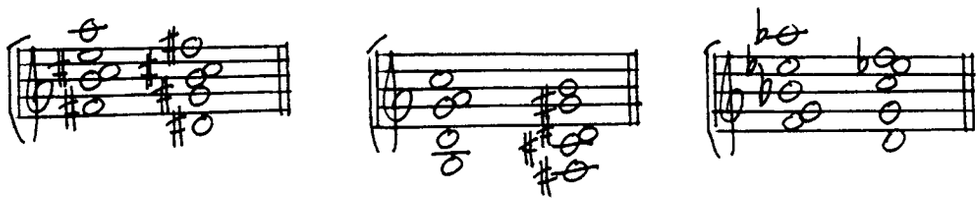
The overall formal scheme for the second movement is very similar to the first in that it starts with a slow introduction (bars 1-16) before introducing a lively "first subject" (bars 17-30) and an expressive "second subject" (bars 31-36).Both slow and fast music are developed until a climax is reached,before the music becomes more reflective,referring back to the emotional conflict of the first movement and the darkness of the augmented 4th-perfect 4th motif.A moment of tension is reached before the music unwinds to reveal the fundamental harmonic material for the movement.

However,behind the obvious overtones of an expressive sonata form,my initial formal scheme was embedded in the structural property of crystals,whereby the music would grow from a static crystalline texture through a cycle of "crystal" - "solvent" - "crystallization",as can be seen by looking at a copy of my initial formal plan (page 14).

Lento (Bars 1-10)

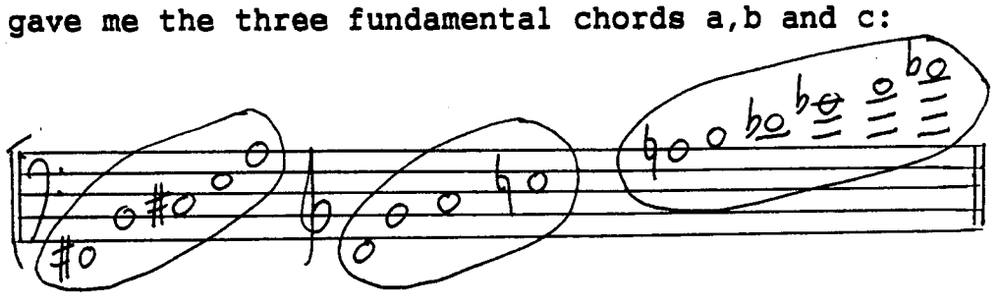
In this movement I continued to use chords 1,1',3 and 3' from the first movement,but also introduced three new chords and their

mirror images.These three new chords:



a a' b b' c c'

were derived from the tuning system of the Korean stringed instrument, the Kayagum.This system is based on the intervals of the perfect 4th,major 2nd and minor 3rd.Continuing the intervallic progression of perfect 4th,major 2nd and minor 3rd from a fundamental F# until all twelve chromatic notes had been stated gave me the three fundamental chords a,b and c:

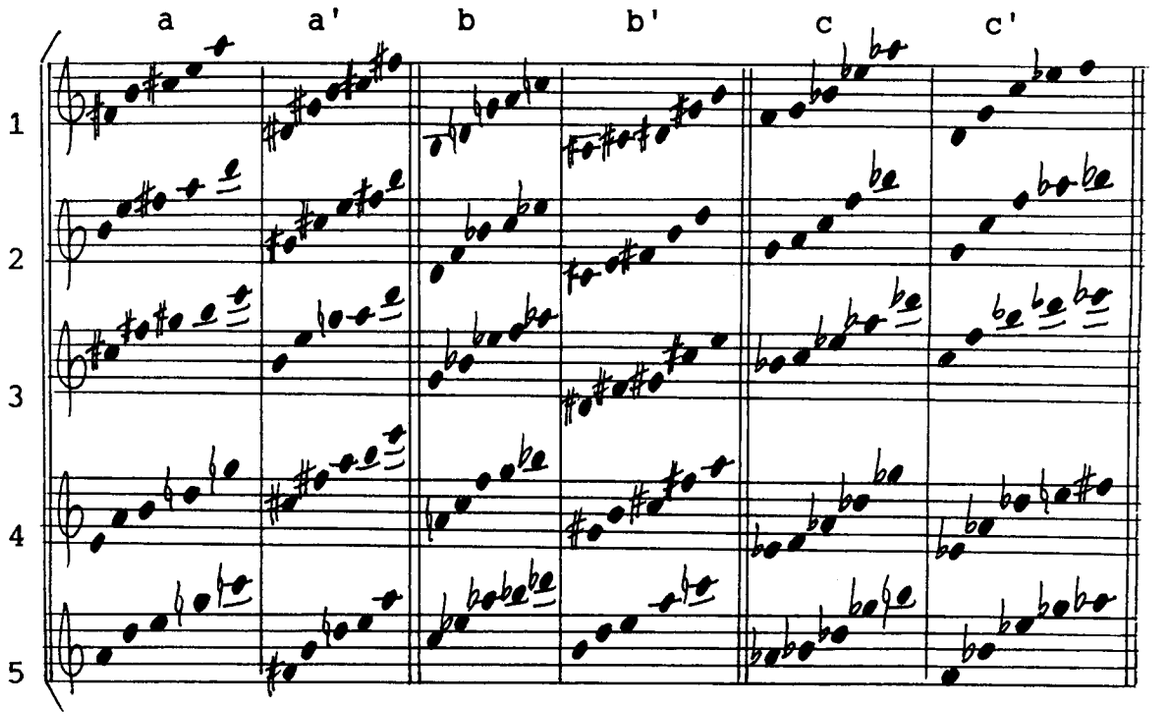


a b c

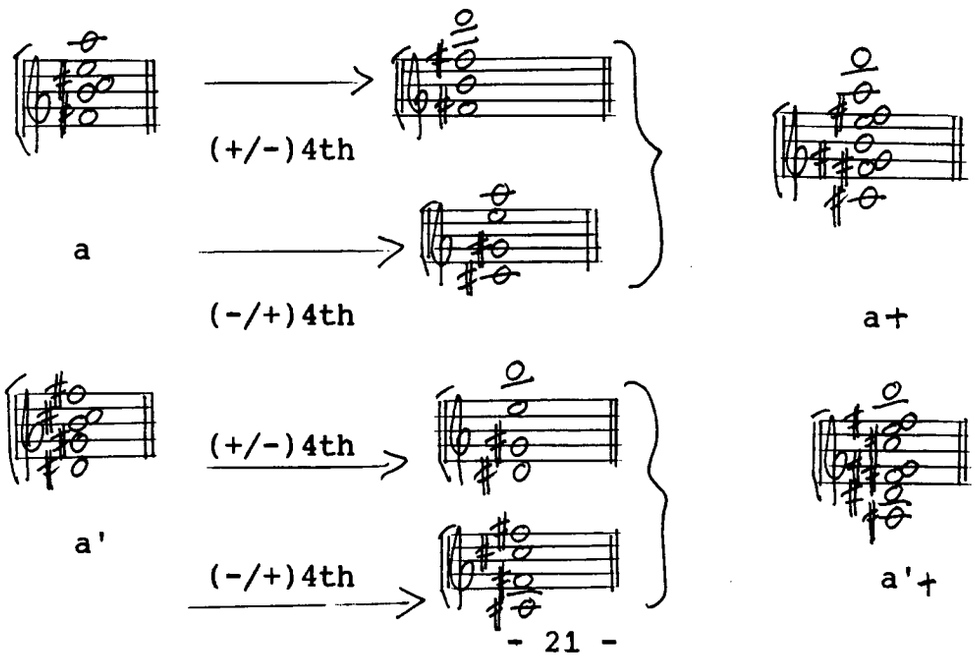
During the slow music of the introduction these three new chords and their mirror images are revealed,and the pitch content of chords 1,1' and 3 are introduced in the uppermost register in the 7 bars.
16

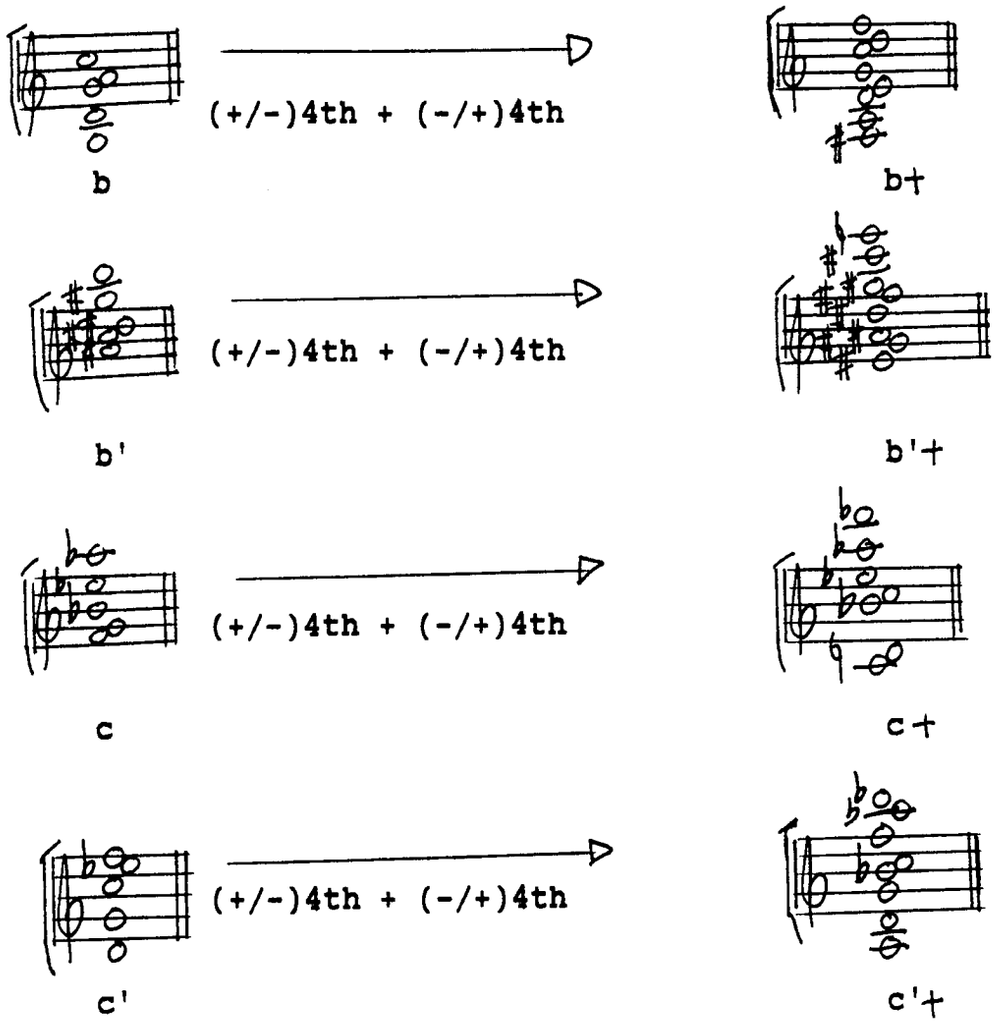
Commovente (Bars 17-30)

This passage is composed of an intricate collage of chords a,b and c combined with their mirror images,harmonic movement having been created by working through a transposition grid of these fundamental chords:



By looking at the score one can observe that transpositions of c and c' are used for the bass movement,a and a' for the demisemiquaver motif and b and b' for the triplet idea.Each appear to be in a state of gradual crystallization until a small climax is reached in bar 26,consisting of a progression of six chords.This series of chords was created by performing an operation of intervallic modulation (+/- perfect 4th) on each of the fundamental chords a,b,c and their mirror forms (the interval of the fourth being the first interval of chord a).





Molto Meno Mosso (Bars 31-36)

This passage was composed from a series of chords formed by modulating the above six new chords by a major 2nd and a minor 3rd.The image of a rotating crystal was in my mind while composing the passage.

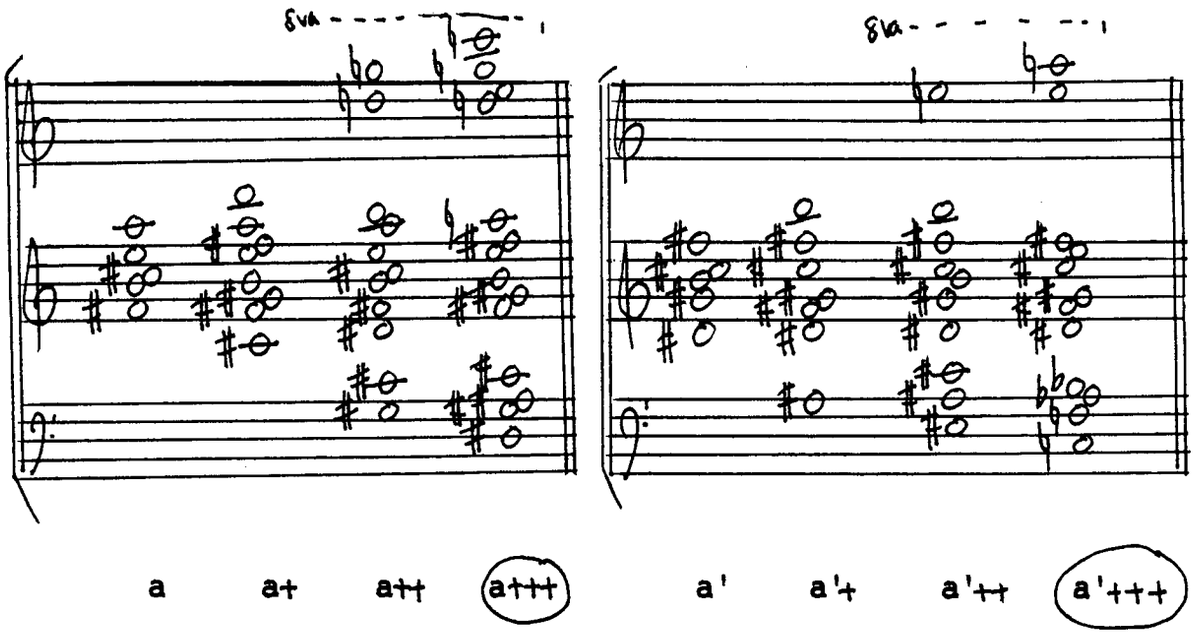
Tempo Primo (Bars 37-63)

The return of the opening tempo marks the beginning of the "development section".This section begins by restating the fundamental chords 1,1',3,3',a and a'.These can be picked out in bars 38-41.The following music moves through a combination of the

chords created by the intervallic modulation of a and a'.and the intervallic modulation of 1,1',3 and 3'.

Commovente (Bars 64-90)

The development of the commovente music continues to extend the collage-like texture of triplet motif,demisemiquaver flourishes and strong bass notes.Once again,transposition grids of the modulated forms of a,a',b,b',c and c' have been worked through,propelling the music into the climactic statement of the initial six chords now having been successively modulated by (+/-)4th three times to give a series of six enormous chords:



A similar process was performed on chords b,b',c and c' to provide the rest of the material for bars 86-90.

Lento e Espressivo (Bars 91-145)

The final section of this movement consists of a multi-layered texture which weaves through a progression of chords derived by intervallic modulation.The music slowly becomes darker and more

enpassioned as a reference is made to the first movement before returning to a final statement of the fundamental chords a,b and c.

VISIONS OF A WANDERER

Visions of a Wanderer was composed between the spring and autumn of 1989.The work is a poetic fantasy,inspired by my experiences of walking in the Lake District and Wordsworth's poetic interpretation of his own wanderings described in The Recluse,The Prelude and The Excursion.

The three movements that constitute the work:

1.Birch Tree Woods
2.Sky Dance
3.Autumn Mist

were each modelled on a poetic extract taken from the above texts,and my own visual experience of the Cumbrian landscape. (These poetic extracts are to be found quoted before each movement in the score).

In contrast to my concern for the development of harmonic and motivic material in the Piano Sonata,in Visions of a Wanderer I was more concerned with orchestral colour,variety of texture and an expressive lyricism.In terms of orchestration,the intricate, colourful,shimmering textures to be found in the music of Szymanowski and the transparent orchestration of Debussy and Lutoslawski had the most influence on my approach to the orchestra.

Preliminary Ideas And Sketches

My initial idea was to write a one movement work based on three walks I had done in the Lake District:

1.The ascent of Haystacks from the Honister Pass
2.The ascent of Glaramara from Seatoller
3.The ascent of Scafell from Wasdale Head

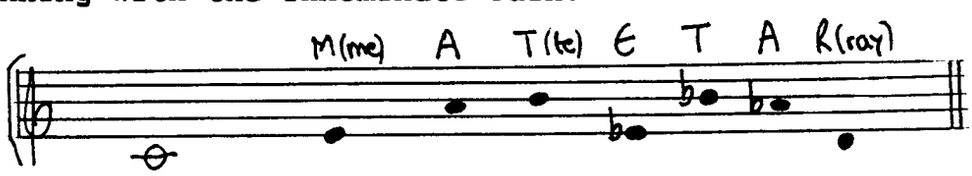
By linking the walks together,I created an overall formal shape which began with the dark landscape that surrounds Haystacks, moved through the brightening landscape to Glaramara,until a climax would be reached at the summit of Scafell (the highest mountain in the Lake District).After this the music would recede to the imaginary chiming of the bells of Wasdale Church.

The inscription to be found on one of the windows of Wasdale Church,dedicated to the climbers that have met their death on the surrounding fells,made a profound impression on me:

I WILL LIFT UP MINE EYES
UNTO THE FELLS
FROM WHENCE
COMETH MY
STRENGTH

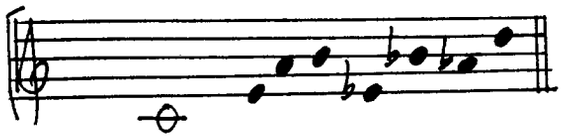
To obtain fundamental pitch material on which to base the work,I systematically explored the name of each tarn and fell I came to on the three walks to find the letter names of the notes they contained,using each note of the chromatic scale,beginning with C as a fundamental.If a certain pitch was repeated,I either flattened or sharpened it to gain greater pitch variety.

Beginning with the Innominate Tarn:



(fundamental)

I obtained the pitch set:



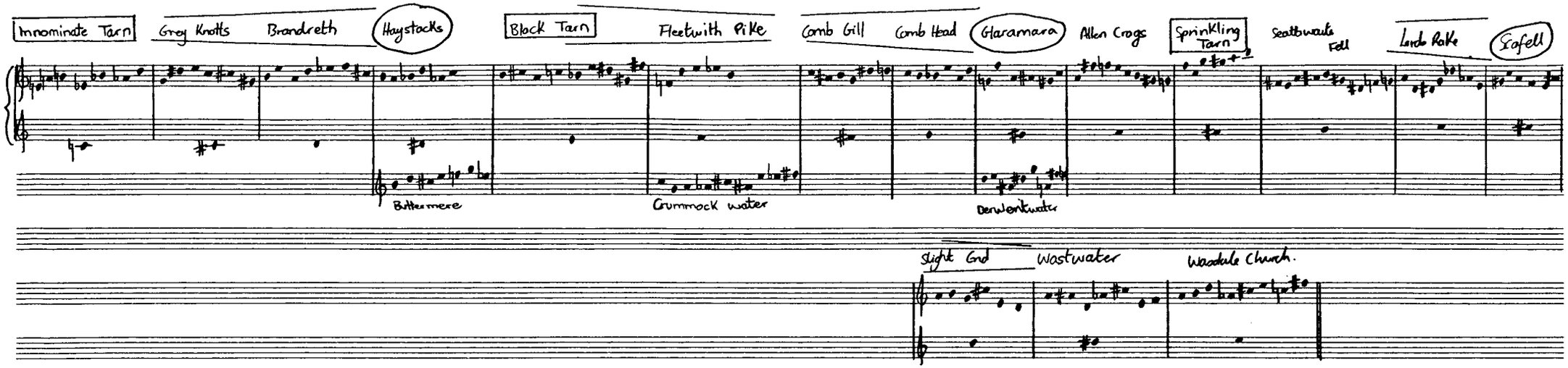
(fundamental)

which has been the most important in providing the basic harmonic and motivic material for all three movements.(The continuation of this process for the rest of the tarns and hills I came to during my three walks can be observed on the following page,photocopied from my sketches).

After my preliminary research,I set about exploring the harmonic and motivic material to be found in the collections of notes I had made.Much work was done forming chords and then submitting them to the process of intervallic modulation to generate harmonic progressions.These initial progressions often provided preliminary harmonic sketches for sections of the work,but with subsequent drafts and the rearrangement of notes due to orchestral considerations,it is much more difficult to trace this process in <u>Visions of a Wanderer.</u>

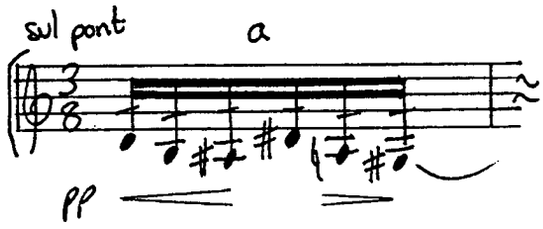
<u>Autumn Mist(Movement Three)</u>

The first music to be composed was that from Figure F of the third movement.The motivic material for this section came from a rearrangement of the notes of the fundamental pitch set:

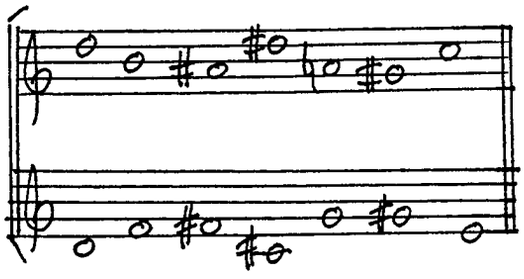


The systematic exploration of the pitch material to be found in the names of the various tarns and fells arrived at during my walks in the Lake District, used as a basis for the fundamental pitch material in VISIONS OF A WANDERER.

which became the ghostly semiquaver motif stated in the second violins,bar 145,Figure F:



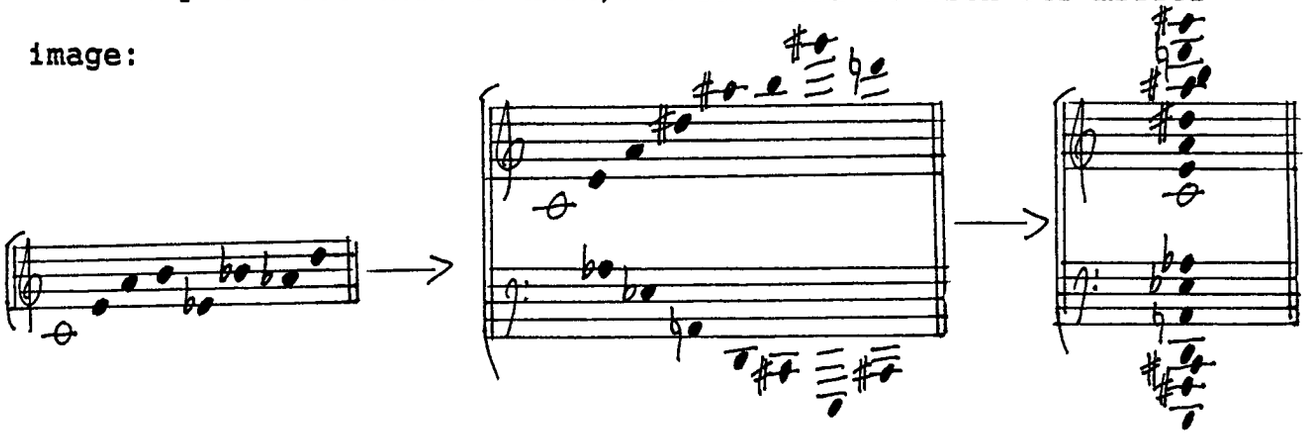
My interest in symmetry and reflection led me to explore the mirror image of this motif:



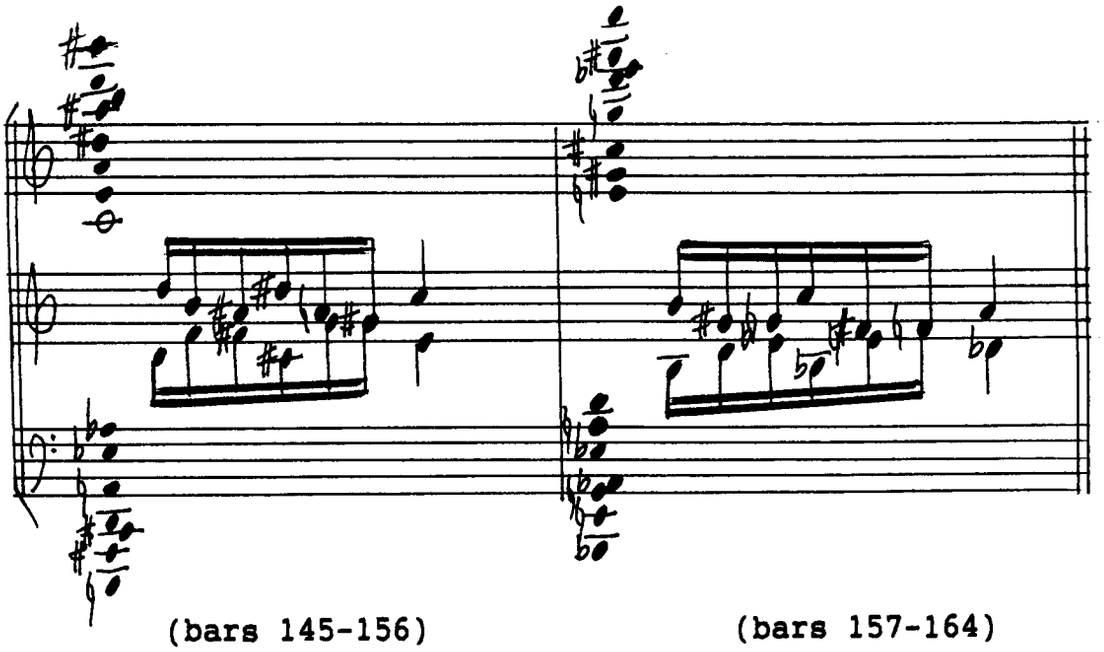
Fundamental

Mirror image

In addition to this motivic idea,I also explored expanding the initial pitch set into a chord,and combined it with its mirror image:

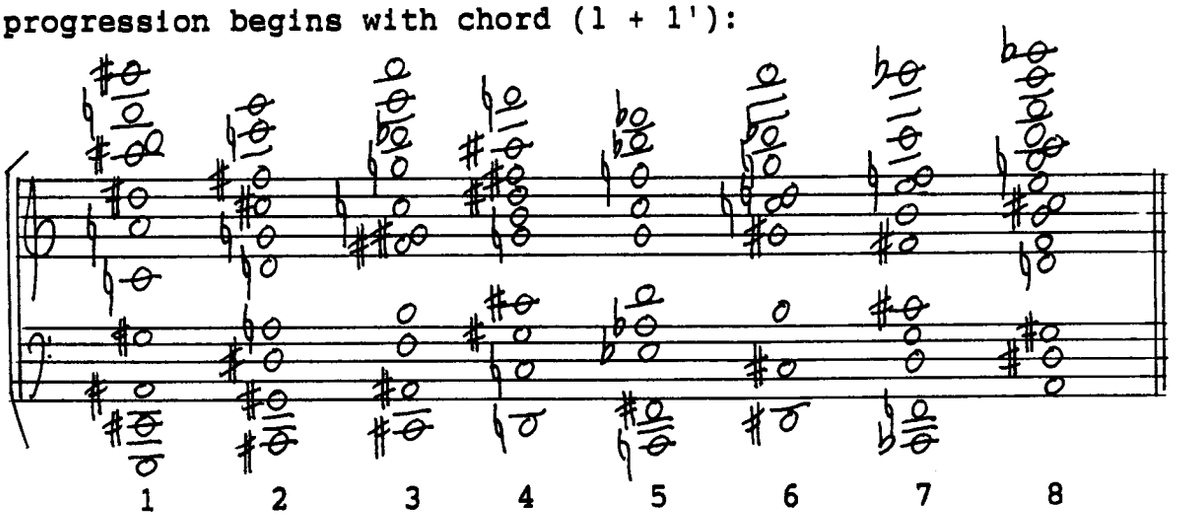


This combination of fundamental with mirror image provided the harmonic foundation for the music up until figure G,forward movement being achieved by working through a series of transpositions of both the motivic and harmonic ideas stated above.Here are the first two transpositions:



(bars 145-156) (bars 157-164)

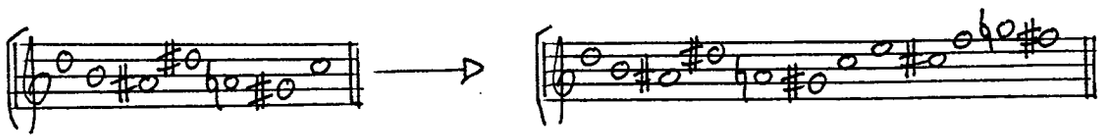
The following progression of eight chords was used as an harmonic sketch for the music from figure D to the climax at figure E.The progression begins with chord (1 + 1'):



During the process of composition,the chords have become blurred into each other,but can most easily be picked out at the following bars:

Bar 80 - chord 1
Bar 83 - chord 2
Bar 87 - chord 3
Bar 95 - chord 4
Bar 100 chord 5
Bar 103 chord 6
Bar 116 chord 8

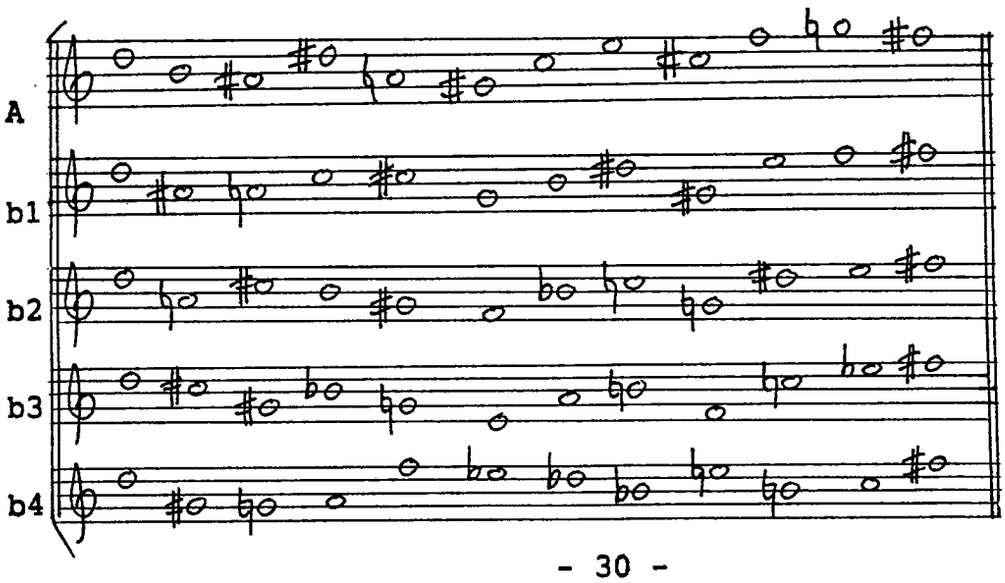
The music from the beginning of the movement to figure D was derived from a twelve note row which I had formed by extending the initial motif a:



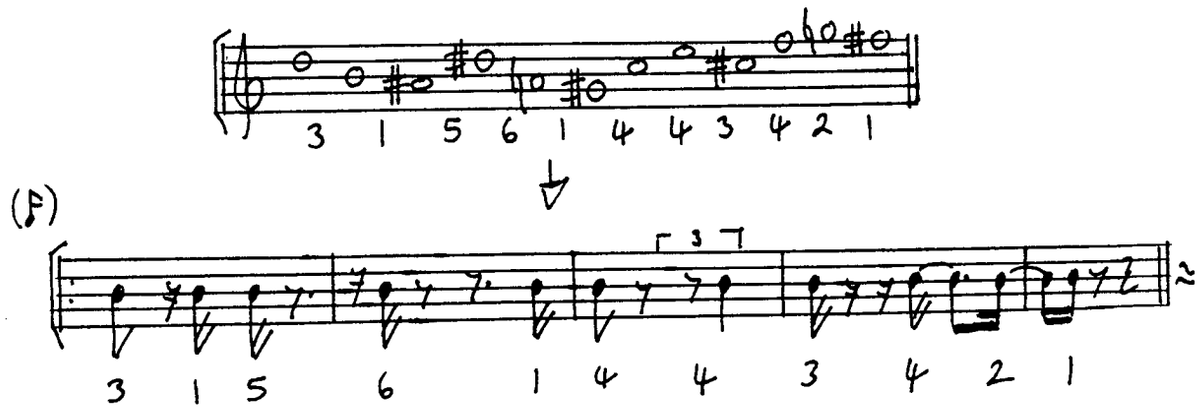
a Row A

By systematically performing three different kinds of permutation process on row A,I came up with three sets of new pitch material,which I could use melodically or harmonically.

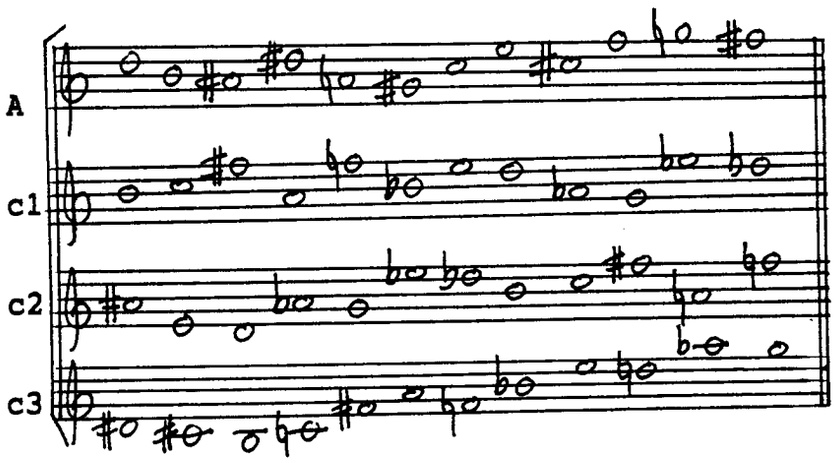
Rows b1 to b9 were created by successively missing out notes of the previous row,creating a new row out of the succession of odd and then even numbered notes of the previous one.Here are the first four permutations:



By superimposing these five rows,I obtained a series of five note chords above a pedal D.These chords are played by the bassoons and strings at the opening of the movement.The duration between the chords was derived from the number of semitones between the successive notes in each row.Concerning the first musical phrase (bars 1-5) the number of semitones between each note in row A provided the rhythmic character of this section:

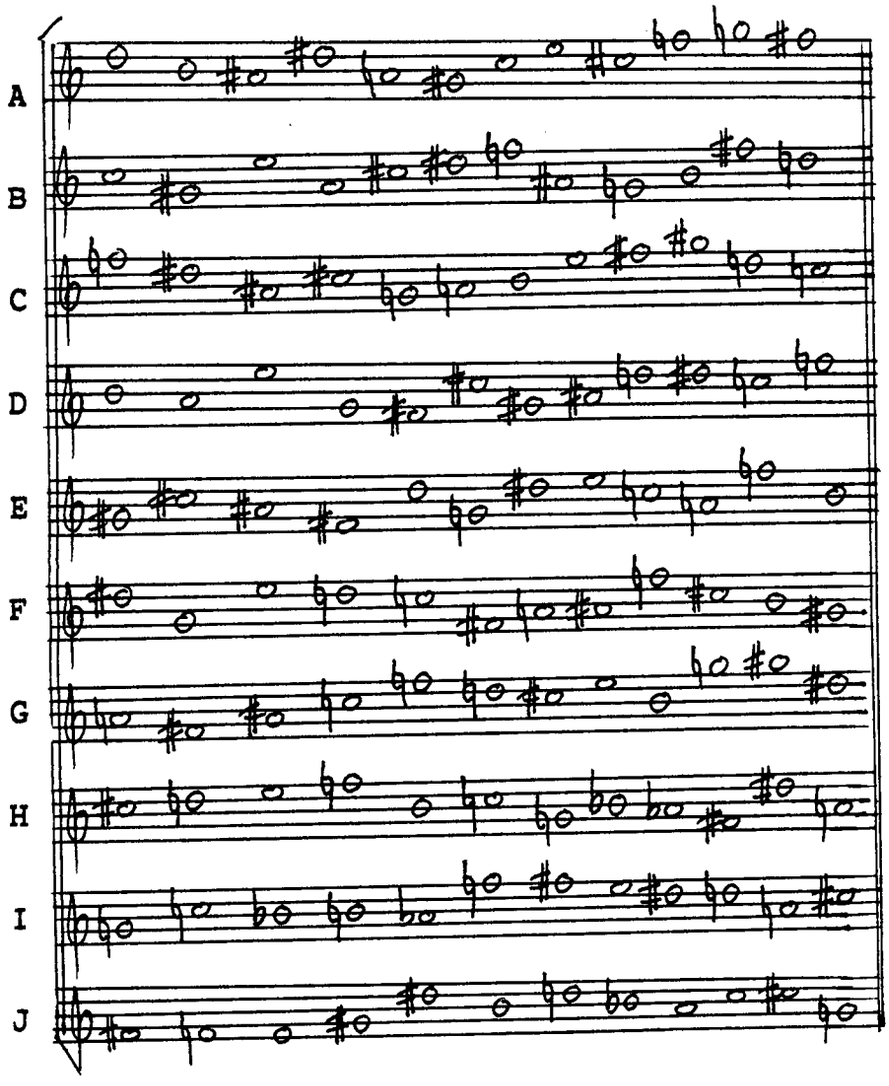


The pitch material for the oboe solo came from performing a different permutation on row A.This time every fifth note beginning from successive notes of row A were written down to obtain the new set of rows c1 - c11.Here are the first three permutations:



The use of row c1 can be observed from bars 1-7,in the oboe solo. row c2 from bars 9-12,and row c3 from bars 23-26.

From figure A a third permutation has been performed on row A to generate new pitch material.This time a rotational device of spiralling from the innermost notes of the previous row to the outermost generated rows A - J.

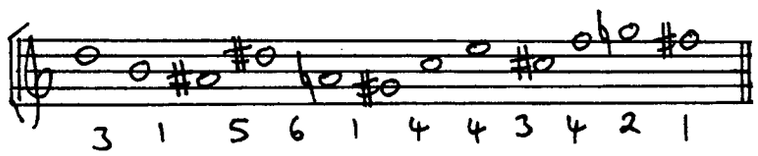


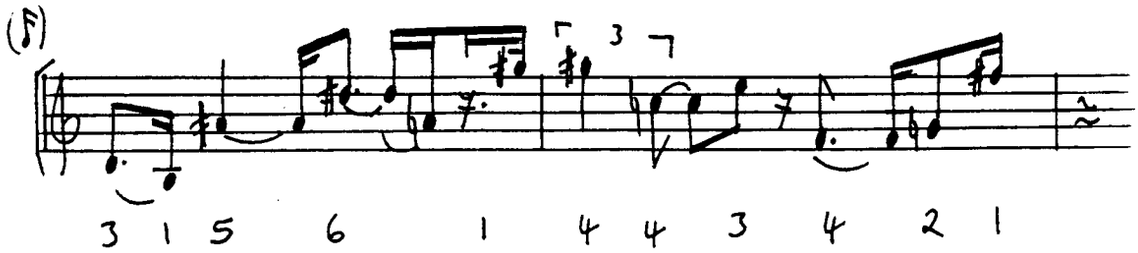
To decide which set of instruments would play which row at any one time,I also organized a grid which distributed the rows A - J between the instruments in such a way that each instrument would eventually play each row:

Flts	J	D	H	B	E	G	I	A	F	C
Obs	I	A	F	C	I	D	H	B	E	G
Bsns	G	I	A	F	C	J	D	H	B	E
Cls	H	B	E	G	I	A	F	C	J	D
Hrns	F	C	J	D	H	B	E	G	I	A
Trpts	G	I	F	J	H	E				
	I	A	C	D	B	G				
Vlns 1.	A	F	C	J	D	H	B	E	G	I
Vlns 2.	B	E	G	I	A	F	C	J	D	H
Vlas	C	J	D	H	B	E	G	I	A	F
Vlci	D	H	B	E	G	I	A	F	C	J
Bassi	E	G	I	A	F	C	J	D	H	B

The duration of the individual parts was also organized,having been derived from the number of semitones to be found between adjacent notes of each row.However,I didn't employ these durations in a strict fashion,but freely moved between demisemiquaver,semiquaver,quaver and crotchet units depending on the compositional moment.For example,the violin line from figure A to the end of bar 45 uses the number of semitones derived from adjacent notes in row A to provide a basis for the rhythmic design of these bars,employing semiquaver note values as units of duration:

Row A

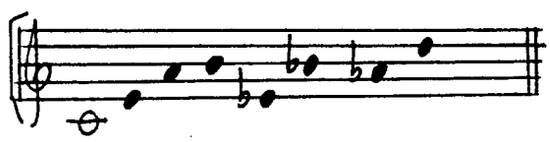




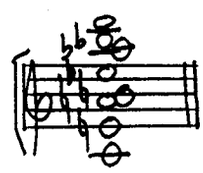
whilst the basses,playing the notes from row E follow a rhythmic scheme based upon quavers as the durational unit.At figure D the superimposition of demisemiquavers and semiquavers as the durational units for row D played by the two flutes creates a superimposition of augmented and diminished rhythmic phrases.

Sky Dance(Movement Two)

The fundamental material for this movement was again derived from the original pitch set of the Innominate Tarn motif:

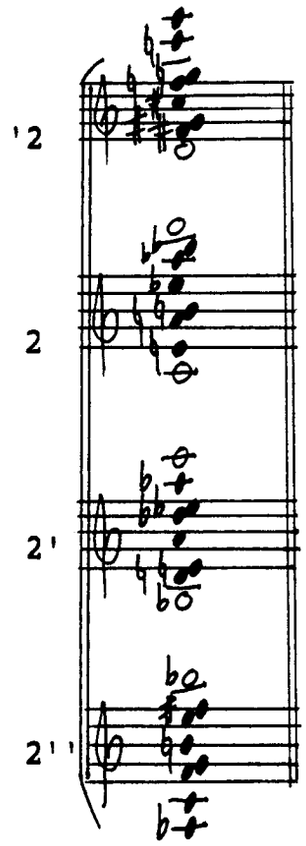


When the notes of this pitch set are superimposed they give the chord:



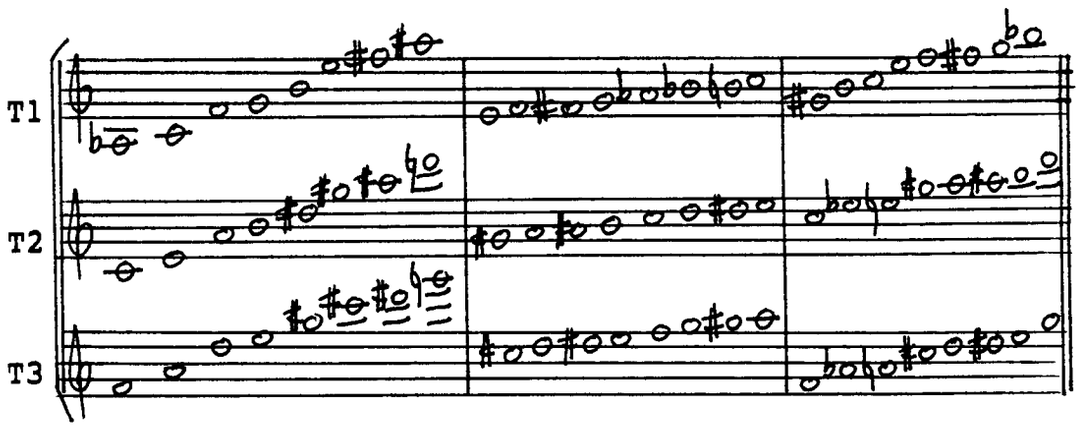
Chord 2'

By exploring the planes of symmetry of this chord I found three related chords:



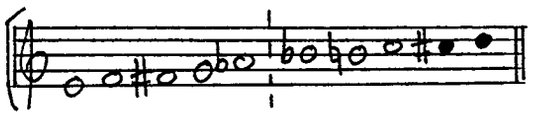
I chose chords '2 and 2'' to provide the fundamental harmonic and linear material for the movement.

The opening material for this movement was created by forming a transposition grid of chords 2'' and '2.I also combined the set of transpositions with two other versions of each chord,one scalic,the other both triadic and scalic.Here are the first few transpositions for chord 2'':



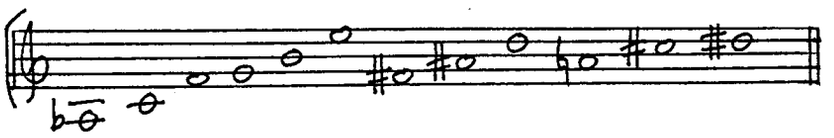
at bars 1 - 12 in the score.

Having derived an eight note scale from chord 2'',I continued its pattern of semitones and wholetones to create a symmetrical ten note scale,which is a predominant feature of this movement,especially in the semiquaver flourishes:

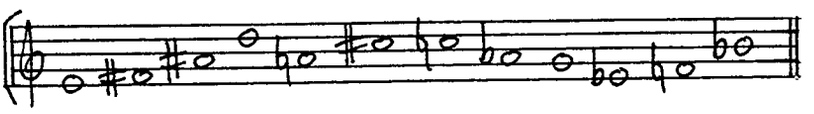


Plane of symmetry

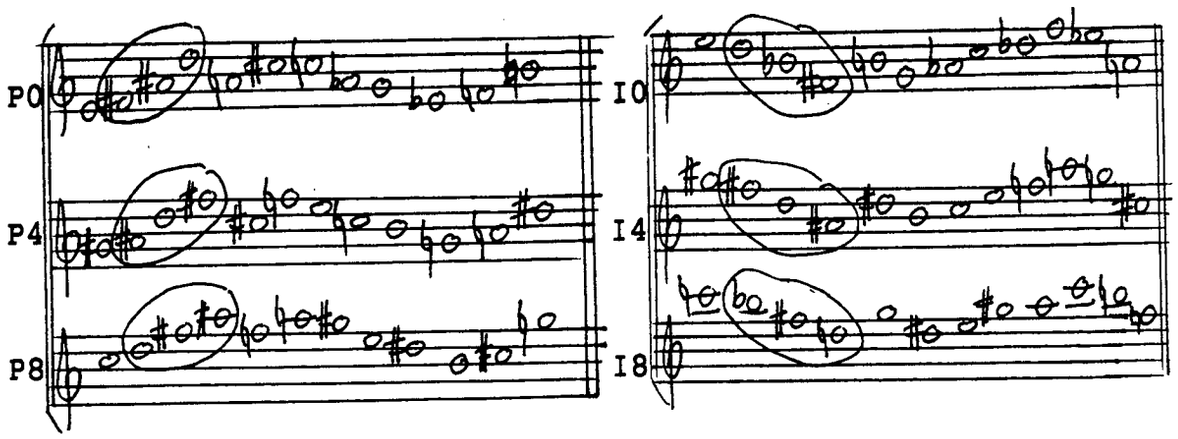
To create new material as the movement proceeded,I extended the initial eight note harmonic idea (chord 2'') into a series of twelve notes:



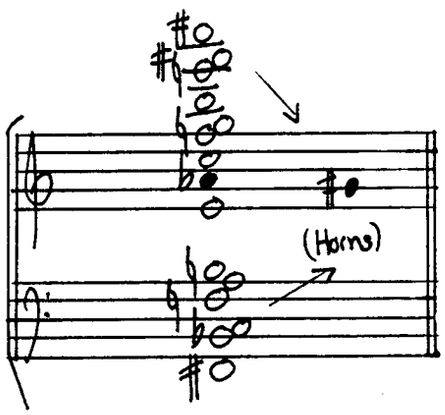
which contained the augmented triad.Rearranging these twelve notes,I produced a twelve note row which I used very clearly from figure D:



Because the row contains an augmented triad,I discovered that it was combinatorial with P4,P8 and I0,I4 and I8,and I have exploited this connection in the music from figure D,often keeping the augmented triad within the horn parts:

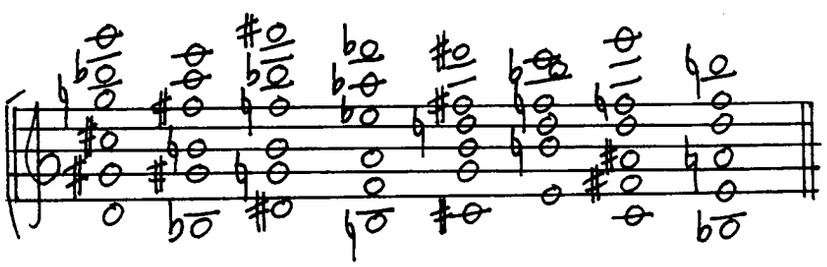


The music from figure D gradually propels itself into one final flourish in bar 109,and the notes from within this bar are derived from a combination of chord 2'' with its mirror image,with a plane of symmetry about Ab/G#.

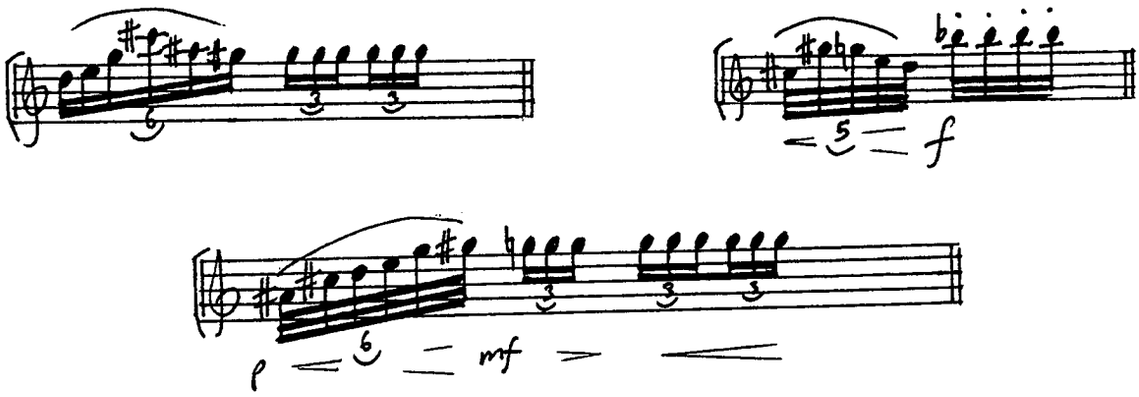


<u>Birch Tree Woods(Movement One)</u>

This is the simplest movement of the three and is based upon a progression of eight chords:



The first chord of this progression is the most important,and a variety of motivic and textural ideas were created from it:



The music proceeds by "stepping" through the chords,and the intention was to create,not only the impression of a wood of Birch Trees,but also the careful,delicate first few steps of someone about to begin a journey,full of awe and wonder at the surrounding landscape.

AMBER SHADOWS

Amber Shadows was composed during the autumn of 1989.It was inspired by a poem by Charles Tomlinson called Fire in a Dark Landscape.The poem draws on the imagery of a sunset to confuse memory with present experience in prose which exudes colour,energy and motion.It fired my imagination when,having spent a day in October walking in Northumbria,the sky was inflamed by a most incredible blood-red sunset which slowly faded into darkness.I tried to capture the essence of the poem in my piece using a free rondo-derived structure during which music of a multi-layered linear texture is juxtaposed with passages of rhythmic vitality.

Fire in a Dark Landscape

And where it falls,a quality
Not of the night,but of the mind
As when,on the moonlit roofs,
A counterfeit snow
Whitely deceives us.And yet...
It is the meeting,of light
With dark,challenges the memory
To reveal itself,in an unfamiliar form,
As here:red branches
Into a transparency
In liquid motion.the winds'
Chimera of silk,twisting
Thickened with amber shadows,
A quality,not of the mind
But of fire on darkness.

The piece was composed for the New Chamber Players which is an ensemble consisting of flute,clarinet (both with usual doublings) violin,cello,piano and percussion.When I commenced work on the piece one of my first considerations was how to control the overall timbral and textural shape.The line "It is

the meeting of light with dark" influenced my initial sketches which were concerned with the gradual change in instrumentation,using the brightest and highest instruments at the beginning (piccolo,clarinet,violin,cello,high piano,glockenspiel,vibraphone and triangle) and gradually darkening the ensemble through twelve carefully graded transformations until the lowest instruments were employed (alto flute,bass clarinet,violin,cello,piano,marimba and tam-tam).This initial scheme is still evident in the overall timbral and structural shape of the final score (although I didn't actually use the alto flute and the bass clarinet).

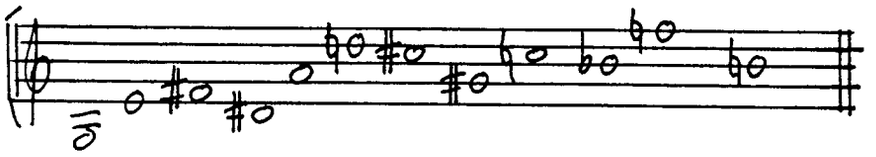
Parallel to my work on the overall shape of the piece,was my exploration of basic pitch material.I began by forming tetrachords from different intervals,bearing in mind that the different intervallic relations both within and between chords would determine different harmonic areas and hence different harmonic characters.I arrived at three tetrachords:

a b c

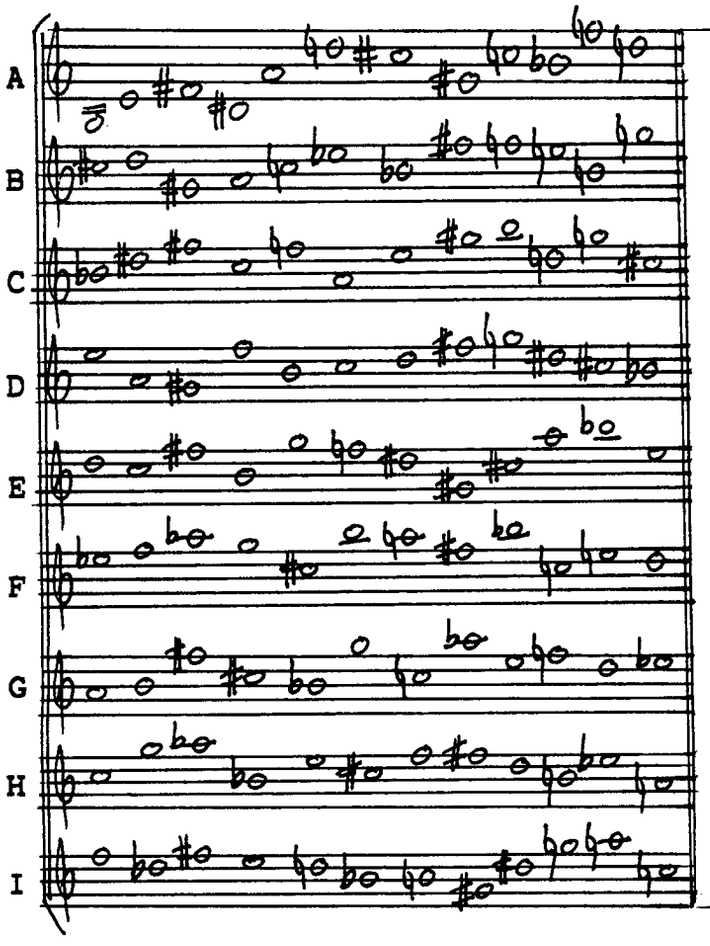
which seemed to complement each other;a being bright in character and symmetrical in structure,b being darker in character and symmetrical and c being asymmetrical and hence in a state of tension which seemed to imply a degree of mobility (in contrast to the more static feel of chords a and b).The chords also,when combined together,give the twelve different notes of the

chromatic scale.Continuing my explorations of twelve note serialism (introduced in <u>Visions of a Wanderer</u>),I combined the three tetrachords into a twelve note row:

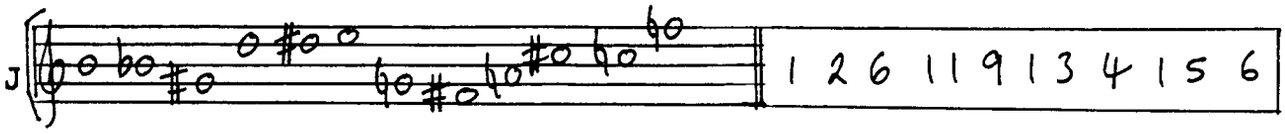
Row A



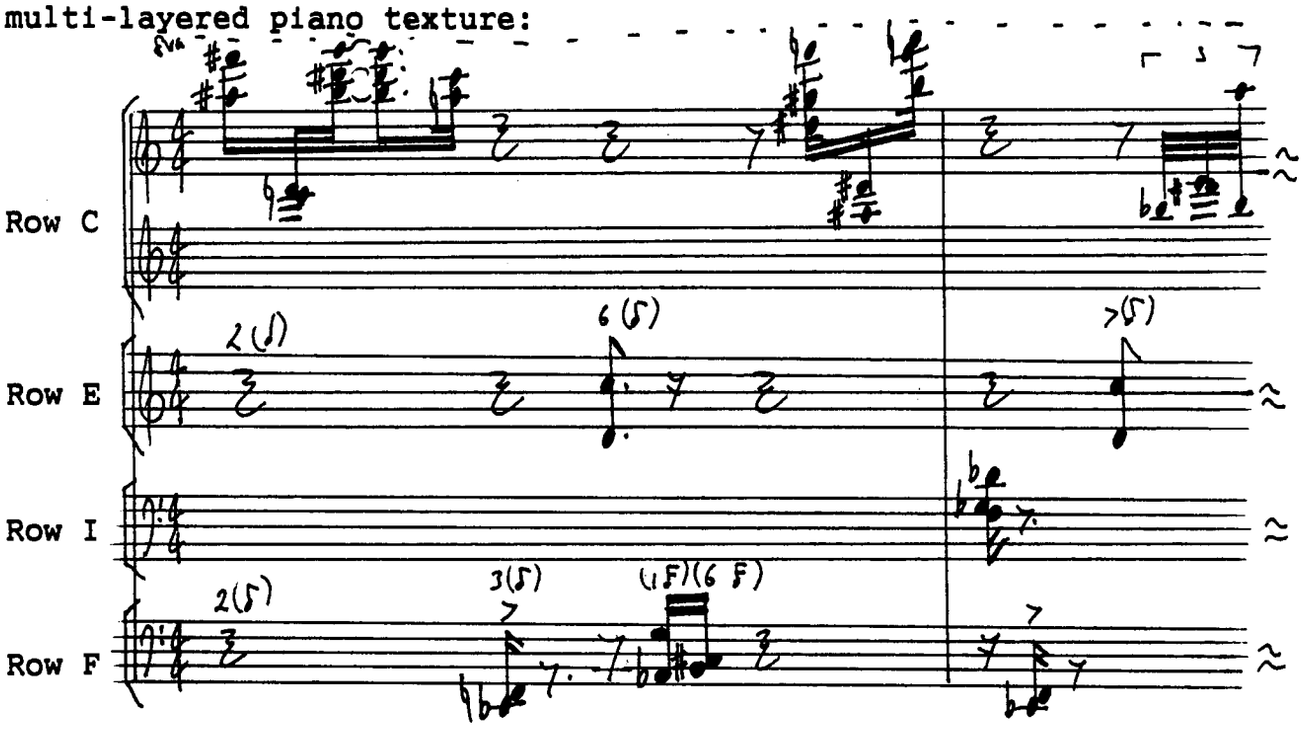
From this twelve note row I created a ten by twelve note grid by performing a spiralling permutation process on row A (inner notes to outer notes) to generate row B,and continued the process until all ten rows (A-J) were formed.In conjunction with creating a pitch grid,I also tabulated the number of semitones to be found between successive notes of each row,and used these numbers as a source for controlling the durational aspect of the music,and hence the individual part movement of the ensemble.



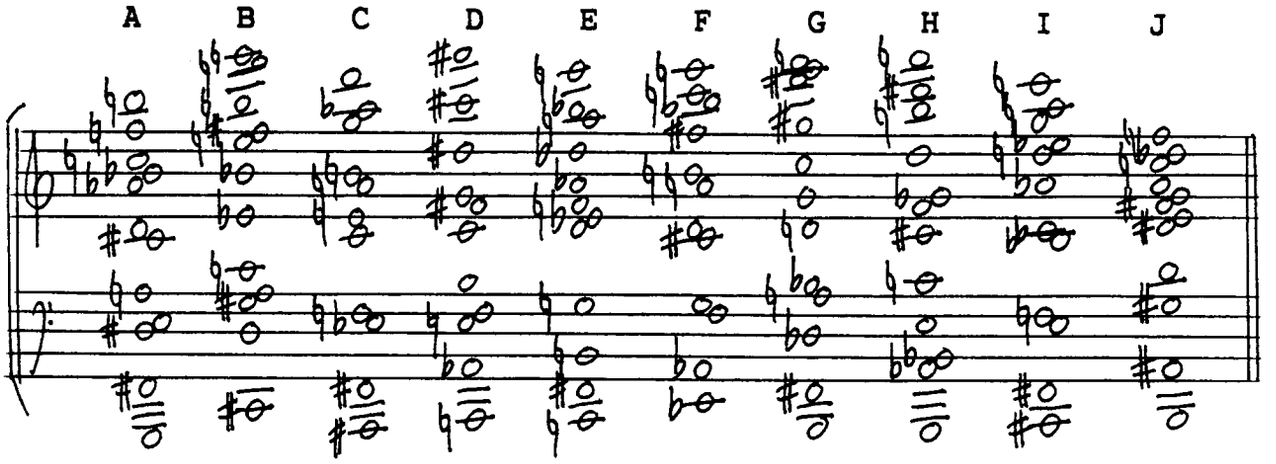
9	2	3	6	5	1	5	4	2	7	6	9
1	6	1	3	3	5	8	1	1	5	8	6
5	3	4	5	9	7	4	3	9	5	6	3
7	1	9	6	1	2	4	1	4	2	3	6
2	6	7	8	2	2	7	5	8	1	6	2
2	3	1	6	10	2	3	4	10	4	2	1
2	7	5	3	9	7	8	4	1	3	1	6
7	1	10	6	3	4	1	4	3	4	6	3
4	5	2	2	4	1	3	7	4	2	9	5



Use of the rows with their associated durations can be most clearly observed in the first twenty bars of the piece (up to figure C).From the beginning to figure A the instruments only use the first six notes of the particular row in use (Piccolo;row A,clarinet:row H,piano;row C,violin;row D and cello;row G).from figure A until figure C the other six notes are also introduced.The piano part from figure A is derived from a combination of rows C,E,I and F.I have treated the different registers of the piano in a choral fashion,assigning each row and its associated durations to a particular register to create a multi-layered piano texture:

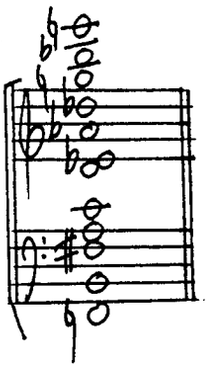


In addition to the linear material I could derive from the twelve note rows,I also superimposed the rows to give me a series a ten,twelve note chords (slightly changing,the register of some notes for acoustic reasons):



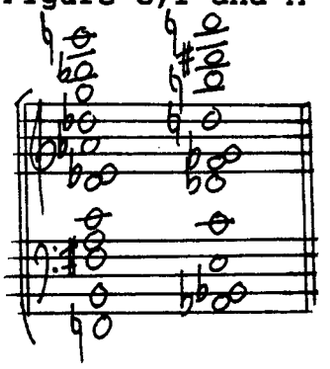
Chords A,D,E,G and H come into prominence as the work proceeds,when they are used as harmonic fields for certain sections of the music:

Figure D - F



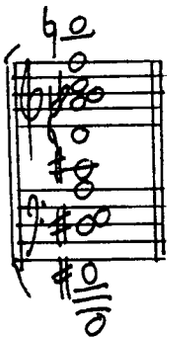
chord E

Figure G,I and M



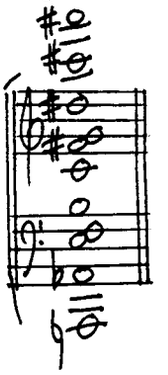
chords E + H

Figure H



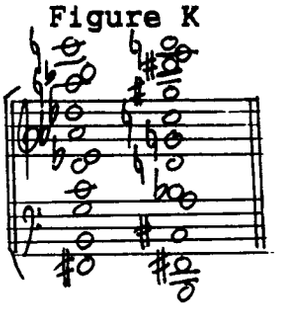
chord A

Figure J



chord D

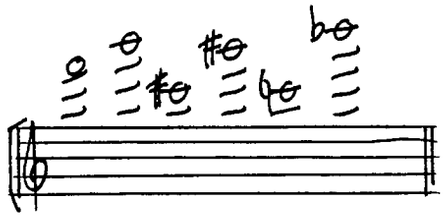
Figure K



chords E + G

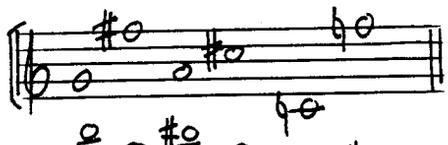
At figure L,the interlocking semiquaver texture has been created by each instrument playing six notes (numbers 1,3,5,9 and 11) of a row:

Flute



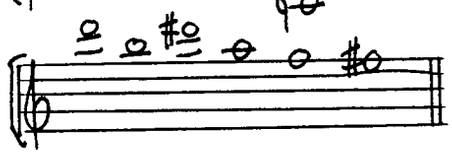
Row B

Marimba



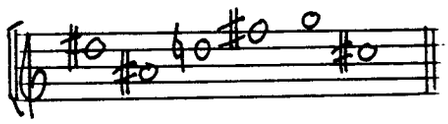
Row A

Piano



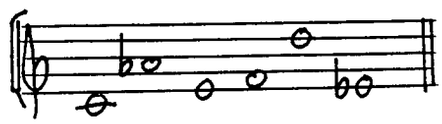
Row I

Violin



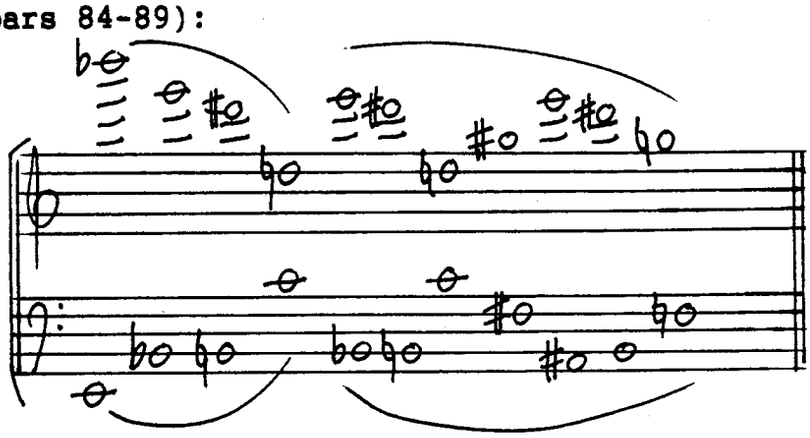
Row E

Cello

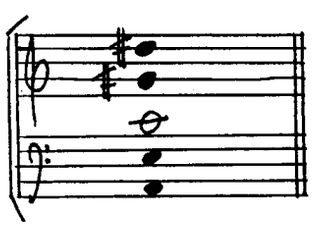


Row H

From bar 90,the use of symmetry is again employed,first of all in order to bring the ensemble together after the previous rhythmic canon (bars 84-89):



and then as a point of harmonic rest as the ensemble shimmers to silence:



The final chord,symmetrical about pitch C

SAJUDIS

Sajudis was composed for the specialist vocal quartet Electric Phoenix.It is a response to the Romanian uprising in December 1989,when the communist government led by Ceaucescu was overthrown.I discovered the word "sajudis" in the many newspaper reports of the events leading up to Ceaucescu's execution.The word literally means "movement" and was associated with the political movement for democracy.

Two poems were very important to me at the time of writing the work;I had a dream by the Russian poet Irina Ratushinskaya,and The Cold Melt by the Romanian poet Ana Blandiana (quoted at the beginning of my score).The following is an extract from Irina's poem:

The grasses grew tired
Of lamenting injuries,the wolves of howling
And someone sang over the corpses of the transit camp
And the wounds dried up,and we were thirsty
.....
The waters rust,the women wail
And we shall rise up when the moment comes.

Having attended a workshop given by Electric Phoenix prior to commencing work on the piece,I wanted to explore the full vocal range and the technical expertise of these performers.In addition,I wanted to create a dramatic scene in which the four members of the quartet,representative of the Romanian people,would re-create the growth of tension and conflict that accompanied the uprising.

Preliminary work began with the simultaneous exploration of the

The treatment of the word "sajudis"

The word "sajudis" became the fundamental musical object of the work.I began by tabulating all the different vowel and consonant sounds I could create from it,as well as exploring the vowel sounds to be found in the words "Ceaucescu" and "shot".The work begins by creating a vocal collage out of a combination of these vowel and consonant fragments.As the work proceeds,and the crowd gradually gain confidence,the word "sajudis" gradually comes into focus,until in bar 76 it is at last fully declaimed.To create the final build up to this climactic declamation,I tabulated the different ways I could order the three syllables within the word:

SA	JU	DIS
SA	DIS	JU
JU	SA	DIS
JU	DIS	SA
DIS	SA	JU
DIS	JU	SA

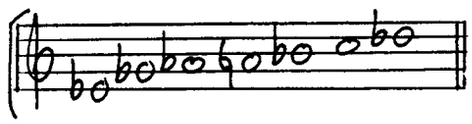
and used these different permutations to create the intricate vocal texture (bars 71-75).

The influence of Romanian folk music

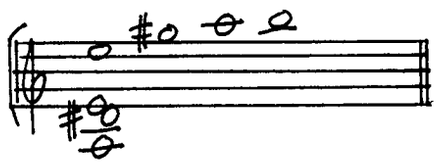
My study of Romanian folk music influenced much of the rhythmic and vocal character of the work,especially the passages from bar

and vocal character of the work,especially the passages from bar 52-70 and the final "folk song".

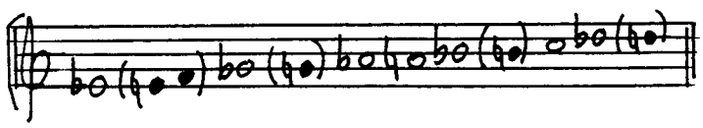
Having listened to various recordings of Romanian folk music,I wrote down the scales upon which the vocal and harmonic material was based.The two most influential findings were a song based on the following scale:



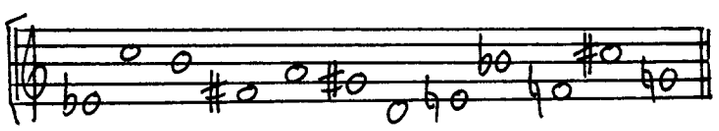
and an ensemble piece based on the following harmonic and scalic motif:



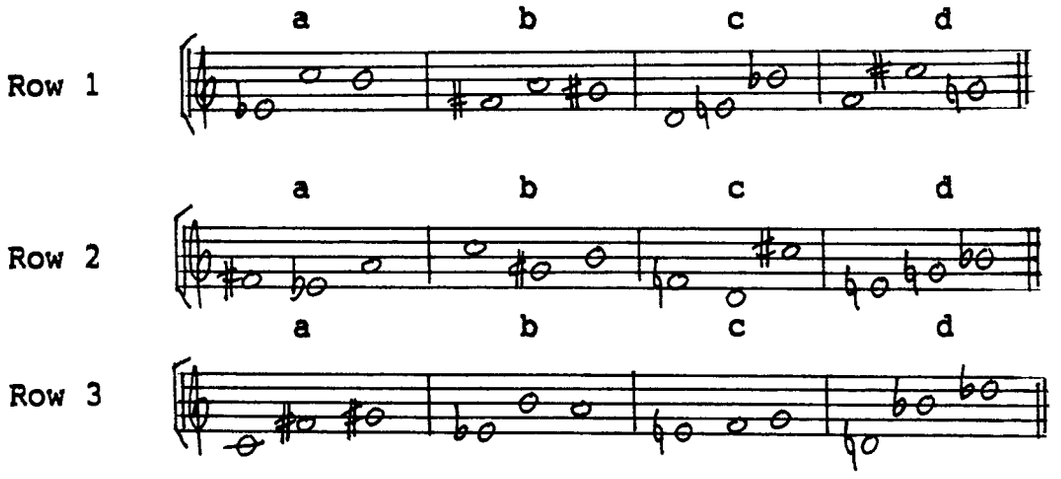
By adding the other five notes to the above seven scale I produced the chromatic scale beginning on Eb:



and from this I formed a twelve note row:



By dividing the row into four,three note sections,I derived two other permutations of the row:



and the pitch material for the work has been derived from a combination of these rows.

To compose the gradual build up from bar 71-75.I created an elaborate plan by which each vocal part would gradually state each three note group of each of the above three rows:

Voice	Ordering of three note group(bars 71-75)											
SOPRANO	1a	3c	2b	1d	3a	2c	1b	3d	3b	2d	2a	2c
ALTO	2a	1c	3b	2c	1b	3d	2b	3c	1a	2d	3a	1d
TENOR	2b	1d	1a	3c	3a	1c	2a	1b	3b	2c	2d	3d
BASS	3b	2d	2a	1c	1d	3a	1a	2c	2b	3d	1b	3c

At the very end of the work,the quasi Romanian folk song is based upon the original Romanian scale which I had found during my preliminary research,and it is accompanied by the augmented 4th/minor 2nd harmonic idea,characteristic of much Romanian ensemble music.

WHIRLIGIG

Whirligig was composed between May and October 1990.It is an intense piece with a ceaseless energy maintained by a complex rhythmic and formal structure.I was thinking of many things when I composed Whirligig;the May Day festivities,roundabouts and carousels,the circling nature of life.Some interesting discoveries I made while researching the words "Beltane" and "whirligig" were;1."bel" has a connection with:

a)"bal" which can mean "a great fire","a blazing pile" or a "funeral pyre"

b)"bhalos",which means "lustre","shining", "bright"

c)"bale",which is the name for a set of dice (normally three) for any special game

d)"baler",the french "to dance"

2."tane" has a connection with;

a)"taine" = "teine" which means "fire"

3."Whirligig" is

a)the name of various toys that are whirled,twirled or spun round

b)a small spindle turned by means of a string

c)a toy with four arms like wind-mill sales which whirl around when it is moved through the air

d)a name applied to various mechanical contrivances having a whirling or rotatory movement.

e)a roundabout or merry-go-round

f)something that is continually whirling or in constant activity of any kind

g)a circling course,revolution (of time or events)

h)an antic

i)a circling movement,a whirl

j)a fickle,inconstant,giddy or flighty person

Discovering the many meanings and associations to be found in these two words helped me to form a vivid,complex image which provided much of the creative energy whilst working on the piece.

Compositionally there were two main preoccupations while working on Whirligig;the control and organization of an intricate rhythmic structure both on micro and macro levels and an exploration of twelve-note harmony.

The control and organization of rhythmic structure

Whilst reading a book on Egyptian culture,I discovered the magic number square:

4	9	2
3	5	7
8	1	6

and used this to organize both the large scale rhythmic structure (ie the lengths of bars) and the small scale (the duration of individual part movement).To organize the latter,I spun the original magic square out to make a nine by nine number grid.This was achieved by systematically performing a permutational rotation (outwards to the centre) on each previous

row of numbers beginning with the number row 4 9 2 3 5 7 8 1 6 :

A	4	9	2	3	5	7	8	1	6
B	6	4	1	9	8	2	7	3	5
C	5	6	3	4	7	1	2	9	8
D	8	5	9	6	2	3	1	4	7
E	7	8	4	5	1	9	3	6	2
F	2	7	6	8	3	4	9	5	1
G	1	2	5	7	9	6	4	8	3
H	3	1	8	2	4	5	6	7	9
I	9	3	7	1	6	8	5	2	4

These numbers were then used as a guide to control the duration of the individual parts of the ensemble as the work progressed.So that each instrument would eventually work its way through all the number permutations I tabulated another set of permutations on the row A C D E F G H I to organize the order in which each individual part would work through these "durational" rows:

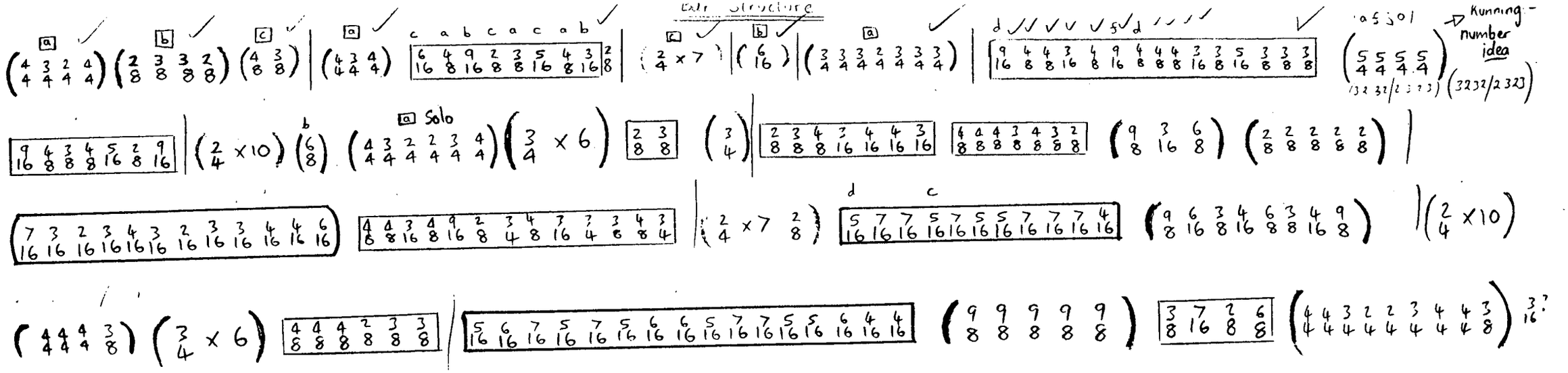
Flute	A	B	C	D	E	F	G	H	I
Clarinet	I	A	H	B	G	C	F	D	E
Horn	E	I	D	A	F	H	C	B	G
Piano	G	E	B	I	C	D	H	A	F
Violin	F	G	A	E	H	B	D	I	C
Viola	C	F	I	G	D	A	B	E	H
Cello	H	C	E	F	B	I	A	G	D
Bass	D	H	G	C	A	E	I	F	B

which gradually weaves its way through the work,I momentarily applied smaller number permutations to help me create the intricate rustic textures characteristic of figures D,F,L,N and T.

With regard to the large scale rhythmic structure of the work,I made a preliminary sketch of the bar structure for the overall piece,using the numbers in the nine by nine durational grid to determine the metres of individual bars.To maintain rhythmic interest and to create a sense of rhythmic balance appropriate to the compositional context,I freely repeated numbers or divided them to give the metres and bar lengths which felt most appropriate.On the following page one can observe my initial plan for the bar structure of the piece by looking at the first few groupings:

$$\left(\tfrac{4}{4}\,\tfrac{3}{4}\,\tfrac{2}{4}\,\tfrac{4}{4}\right) \quad \left(\tfrac{2}{8}\,\tfrac{3}{8}\,\tfrac{3}{8}\,\tfrac{2}{8}\right) \quad \text{and} \quad \left(\tfrac{4}{8}\,\tfrac{3}{8}\right)$$

and comparing them with row A of my number grid.One can observe that the metres in the first bracket were derived from the first two numbers of row A (4 and 9 : $\frac{4}{4}$ = 4, $\frac{3}{4}+\frac{2}{4}+\frac{4}{4}$ = 9),the metres in the second bracket from the next three numbers in row A (2,3 and 5 : $\frac{2}{8}$ = 2, $\frac{3}{8}$ = 3 and $\frac{3}{8}+\frac{2}{8}$ = 5) and the metres in the third bracket from the next number in row A (7 : $\frac{4}{8}+\frac{3}{8}$ = 7). Continuing in this way one can observe the connection between my bar structure and the number sequences in the original grid.

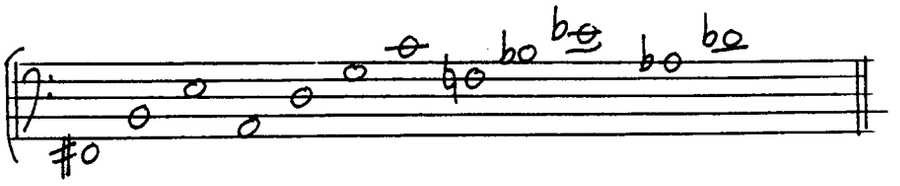


Photocopy of my initial bar structure scheme for WHIRLIGIG based upon the number square:-

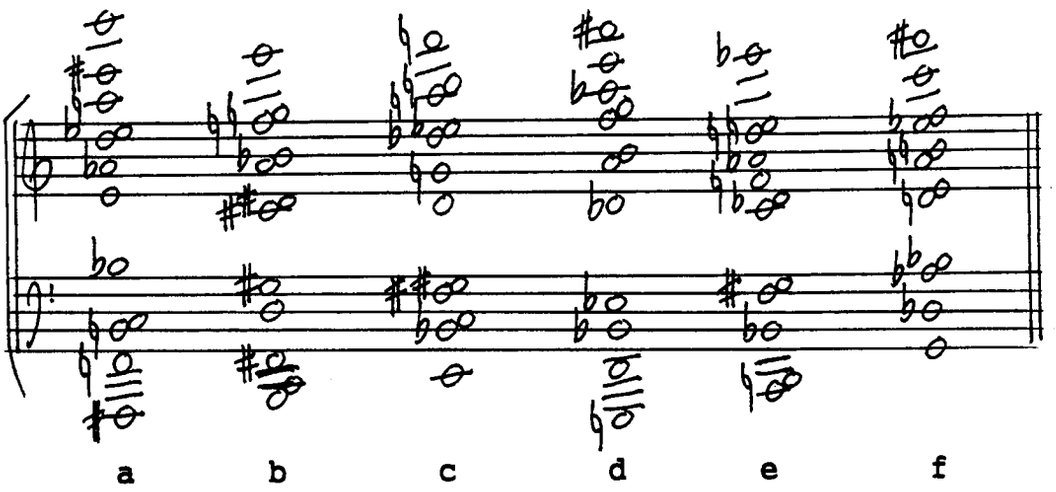
4	9	2	3	5	7	8	1	6
6	4	1	9	8	2	7	3	5
5	6	3	4	7	1	2	9	8
8	5	9	6	2	3	1	4	7
7	8	4	5	1	9	3	6	2
2	7	6	8	3	4	9	5	1
1	2	5	7	9	6	4	8	3
3	1	8	2	4	5	6	7	9
9	3	7	1	6	8	5	2	4

An exploration of twelve note harmony

Parallel to my work on the rhythmic structure of Whirligig was my research into the building of both symmetrical and asymmetrical twelve note chords.Influenced by my study of Lutoslawski,I experimented with building chords based upon a limited number of intervals for clarity and contrast of harmonic character.In addition I explored a preliminary harmonic scheme of a progression of twelve note chords with roots a fourth apart:

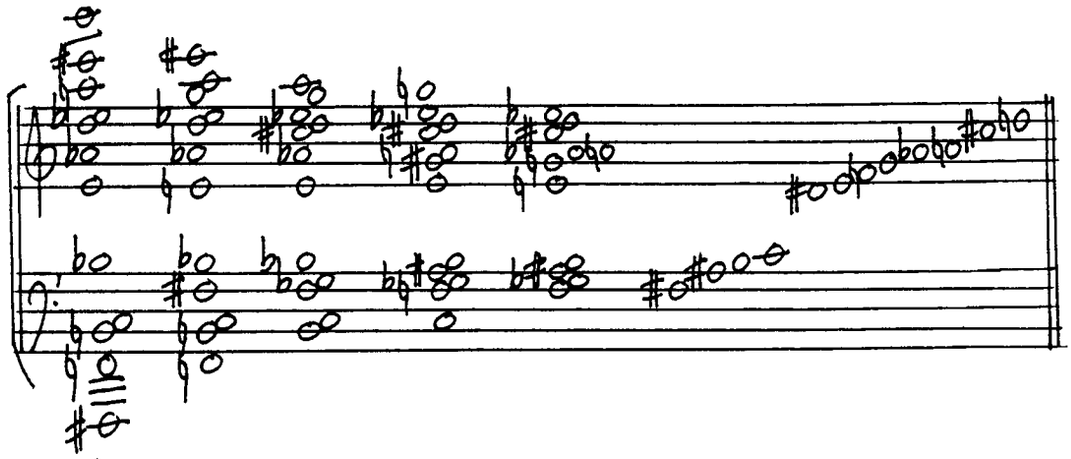


The chords I built upon the first six notes of this progression provided both the harmonic and linear material for the entire piece;



Having created these six chords,I explored Lutoslawski's method of registral compression and expansion,systematically reducing chords from their most expansive vertical arrangement to their most compressed.For example chord a can be gradually reduced to a

scale:



This technique applied to all six chords provided the foundation for linear movement within a chord and for harmonic movement between successive chords.

Although I originally began with the harmonic ordering of chords a - f ,as the work proceeds I have explored an intricate harmonic scheme whereby the order in which chords occur is constantly changing.In addition,the work explores moving between chords both slowly and quickly,sometimes one chord being spun out into an intricate ensemble texture which may last for many bars,at other times the rate of harmonic change is from one bar to the next.

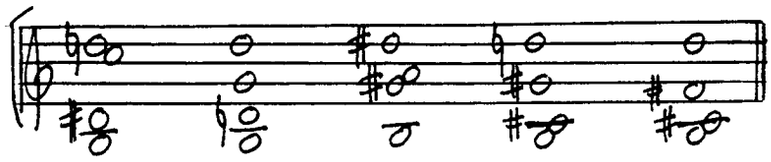
HOW STILL THE HAWK

The work is a setting of the poem How still the hawk by Charles Tomlinson.It was composed during December 1990 when we were being shown (on television) the horrors of the Iraqi invasion of Kuwait and the ensuing Gulf war.The poem's powerful imagery of a hawk about to swoop onto its prey and the reflection on "distance" and "innocence" with regard to the killing and the roles of hunted and hunter,encouraged me to draw comparisons with my own sense of distance from the war I was being shown on television,the soldier's distance from those they they were about to kill with their computer programmed missiles and the distance of the bureaucratic machine from the immediate effect of its actions.

Compositionally,I was concerned with creating an intricate choral texture by using number series as a basis for rhythmic texture as well as exploring major,minor,diminished and augmented triads built on the fundamentals of G and Eb as a basis for both the construction of individual chords and the contrast of harmonic character between consecutive chords.In addition,my interest in the number square:

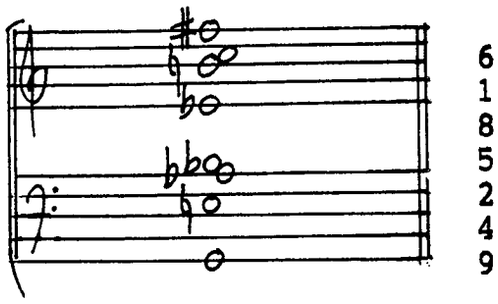
4	9	2
3	5	7
8	1	6

continued when,in conjunction with my exploration of the synthesis of common triads,I explored creating three note chords from successive numbers in the box:



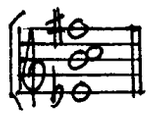
number of semitones	2	7	6	6	8
between notes	9	5	1	7	5
	7	3	8	2	2

This process led me to construct the composite eight note chord:



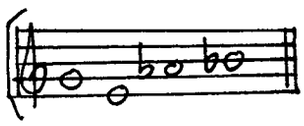
which contains two parts:

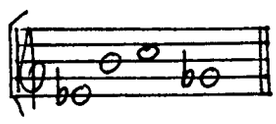
a and b



chord a being built upon note G as a fundamental and chord b being built on note Eb.These two chords gained greater significance when I used their individual pitch content:

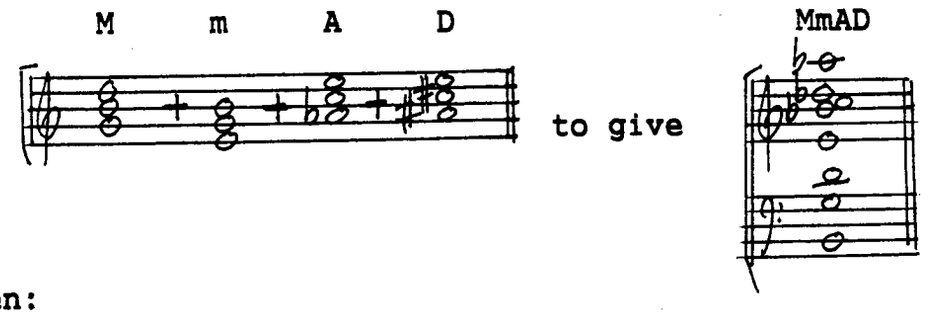
a and b



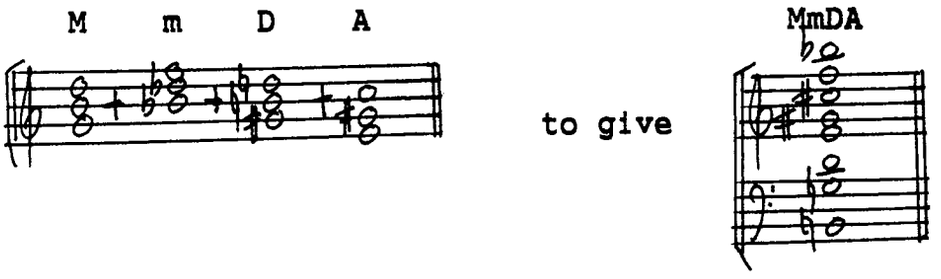


as a foundation for my construction of chords out of the synthesis of major,minor,diminished and augmented triads based upon the fundamentals of G and Eb.This process can be most

clearly seen on the following page where I have tabulated the different harmonic possibilities of such a process.On the sheet,M stands for major,m for minor,A for augmented and D for diminished.Hence,beginning with the fundamental triad of G Major,I explored creating chords out of the synthesis of:

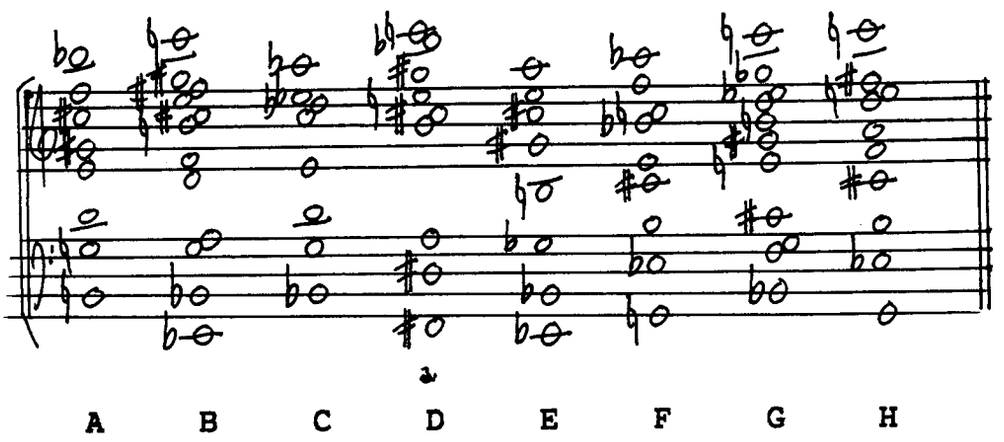


then:

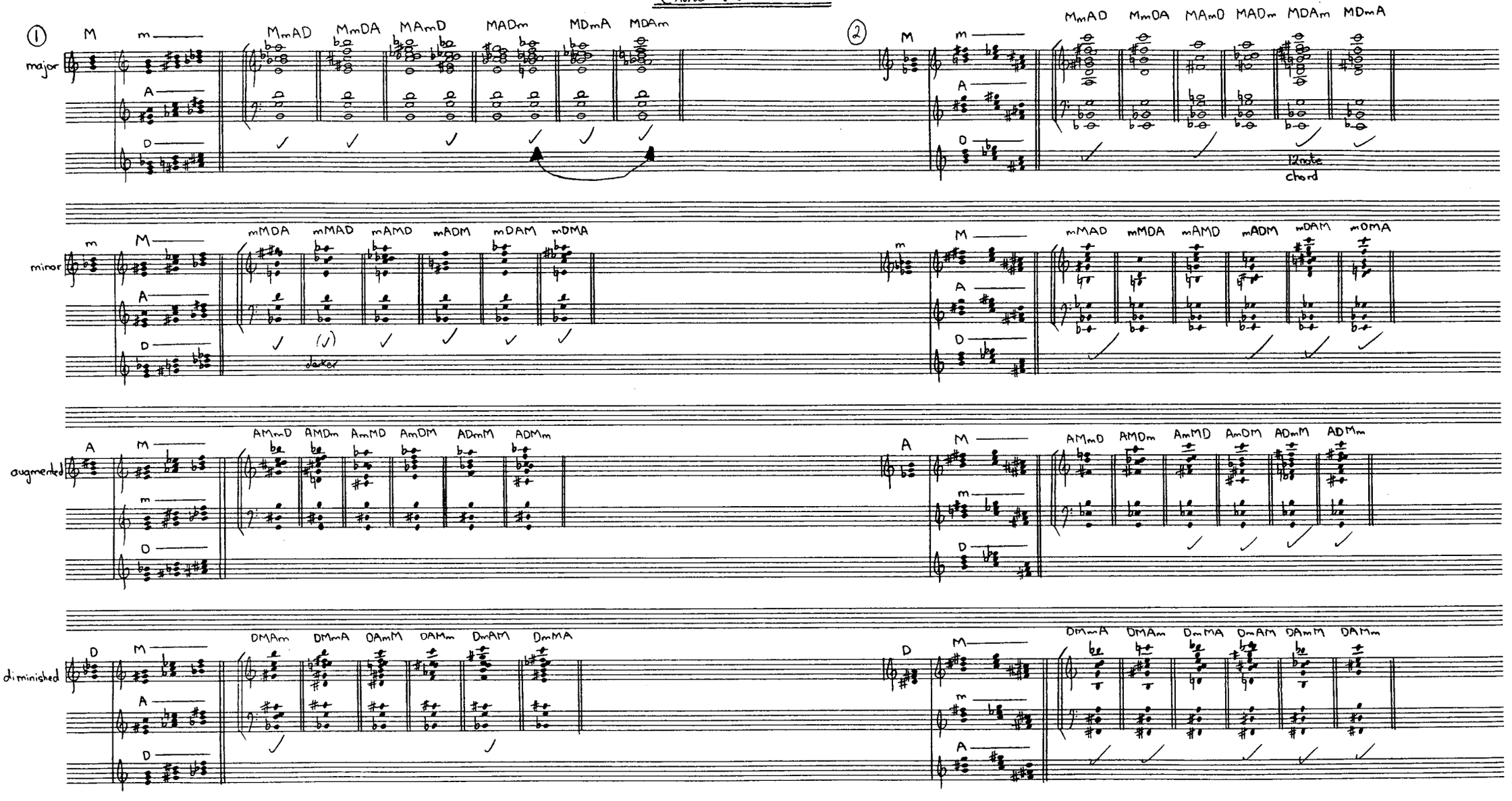


and so on until all the chords based on a fundamental of G and Eb were derived.

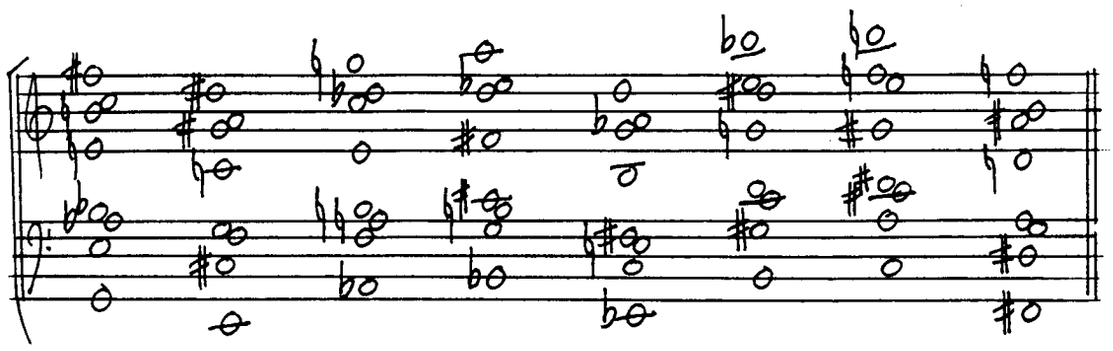
I eventually chose sixteen chords,eight derived from the above harmonic process and eight from the transposition of the composite chord a + b :



Choral Work : Chords.

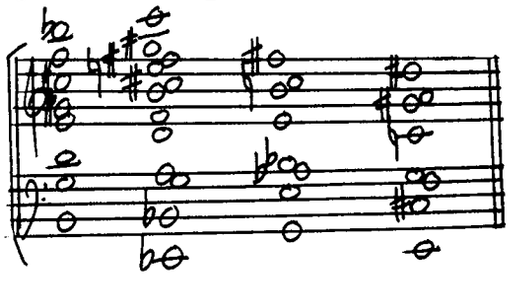


Tabulation of the possible chords to be derived from the synthesis of major/minor/augmented and diminished chords, as a fundamental harmonic process to the composition of HOW STILL THE HAWK.



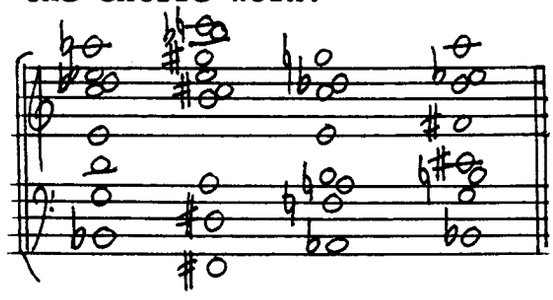
T1 T2 T3 T4 T5 T6 T7 T8

By combining these two sets of chords together I created a preliminary harmonic scheme for the entire work:



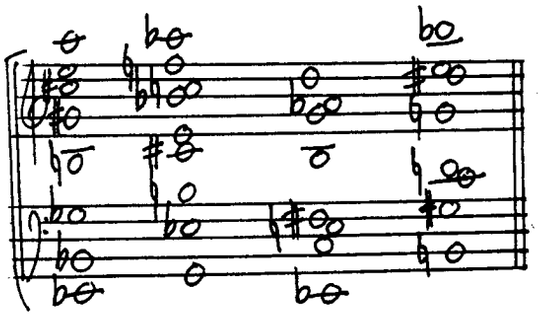
(A B T1 T2)

How still the hawk
Hangs innocent above
Its native wood.



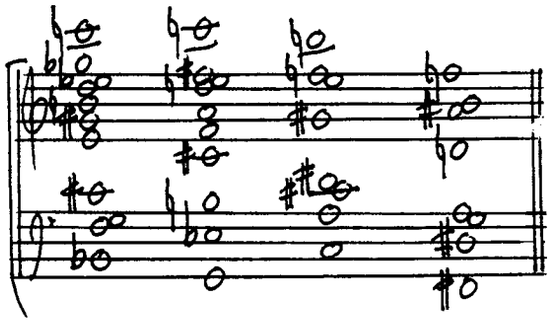
(C D T3 T4)

Distance,that purifies the act
of all intent,has graced
Intent with beauty.



(E F T5 T6)

Beauty must lie
As innocence must harm
Whose end (sited,
Held) is naked
Like the map it cowers on.



(G H T7 T8)

And the doom drops
Plummet of peace
To him who does not share
The nearness and the need,
The shrivelled circle
Of magnetic fear.

However,during the compositional process,considerations such as

the practicalities of pitching an unaccompanied,intricately textured work,and a concern for harmonic clarity and a strong sense of harmonic movement meant that not all the above chords were employed,and the original registral distribution of notes changed to accommodate the motivic and textural ideas created as the work proceeded.

CIRCLING THE COLD CENTRE

This work was composed for the boys of Radley College and employs a mixed ensemble of wind quintet and string quartet,with the addition of a double bass.The poem The Bead by Charles Tomlinson formed a background structure to the three movements of the work:

The Bead

At the clear core,morning
Extinguishes everything save light

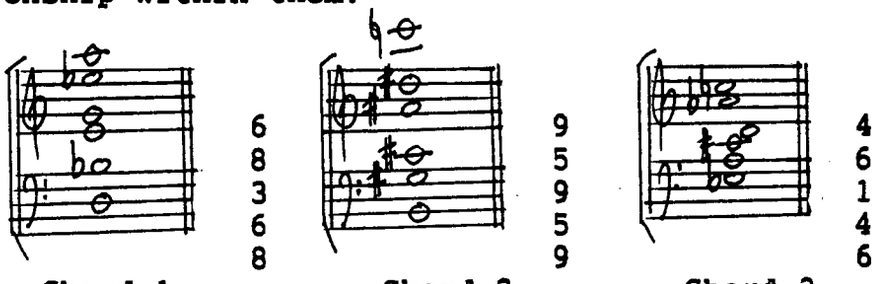
Breaking the spectrum
Threads cross,flare,emerge
Like the glitter of dust before stained windows

Turned in the shadow
It is a black diamond
Containing nothing but itself

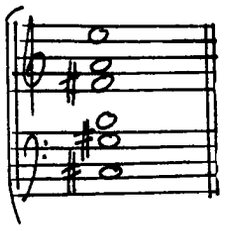
The idea dissolves in passion:-
The light holds,
Circling the cold centre.

Precompositional Work

My initial compositional approach was once again from an harmonic perspective.I began by building five,six note chords from different intervals,exploring an additive or symmetrical relationship within them:

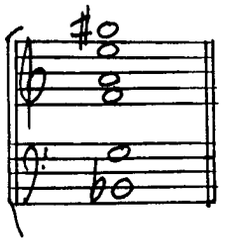


Chord 1 Chord 2 (symmetrical) Chord 3



7
3
7
3
7

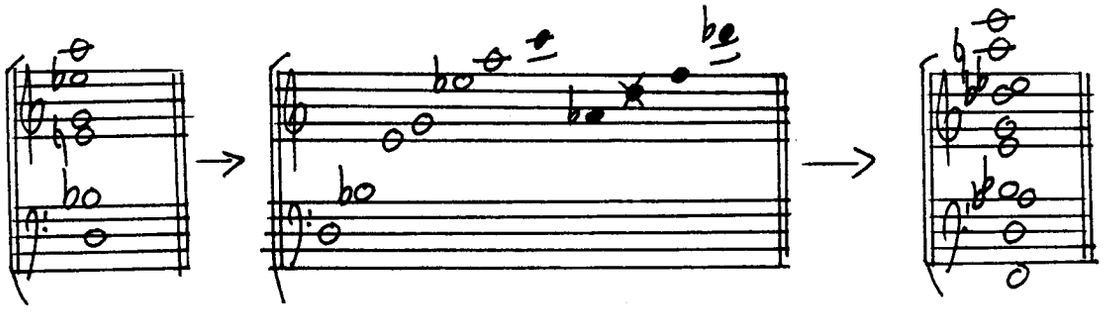
Chord 4
(symmetrical)



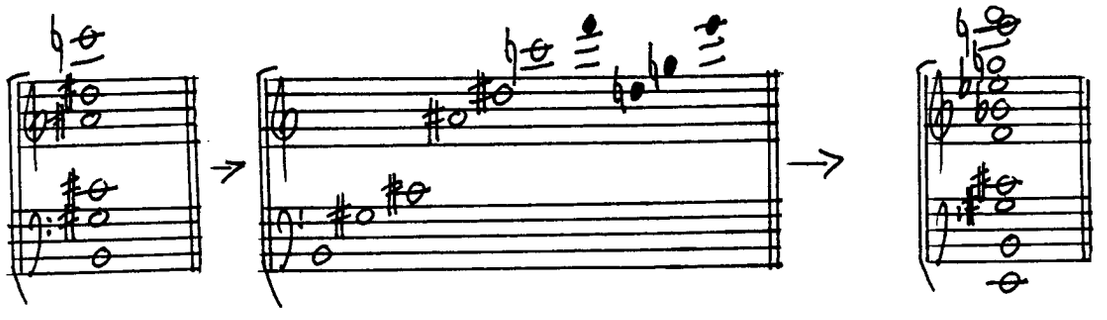
4
7
4
10
9

Chord 5

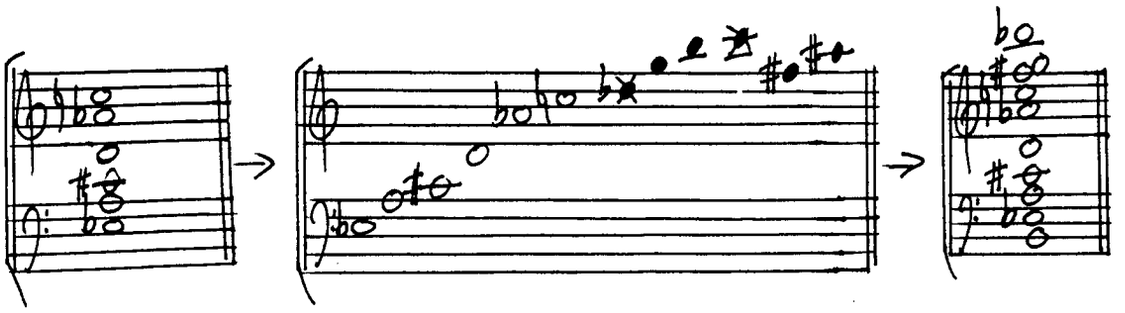
Building upon this initial work,I decided to extend each of the above six notes to ten notes,both to provide a greater range of harmonic colour and because there were ten instruments in the ensemble.To do this I extended the intervallic progression already within each chord until I had four additional notes.Combining these notes with the original six gave me a ten note chord:



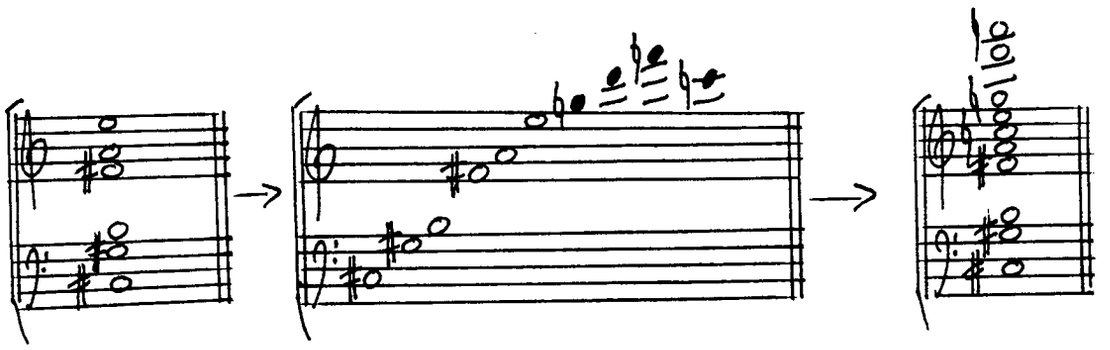
Chord 1 Maj.6th/Aug.4th/min.3rd Chord 1



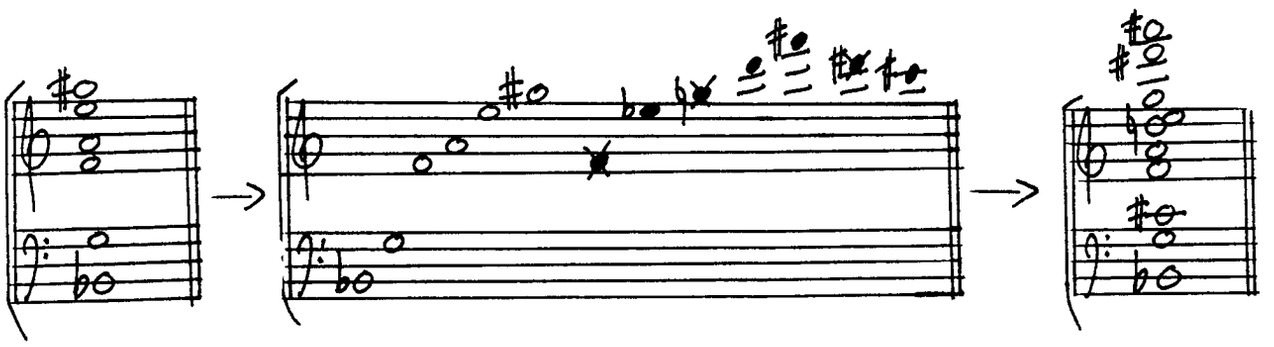
Chord 2 Maj.6th/Perf.4th Chord 2



Chord 3 Aug.4th/Maj.3rd/min.2nd chord 3

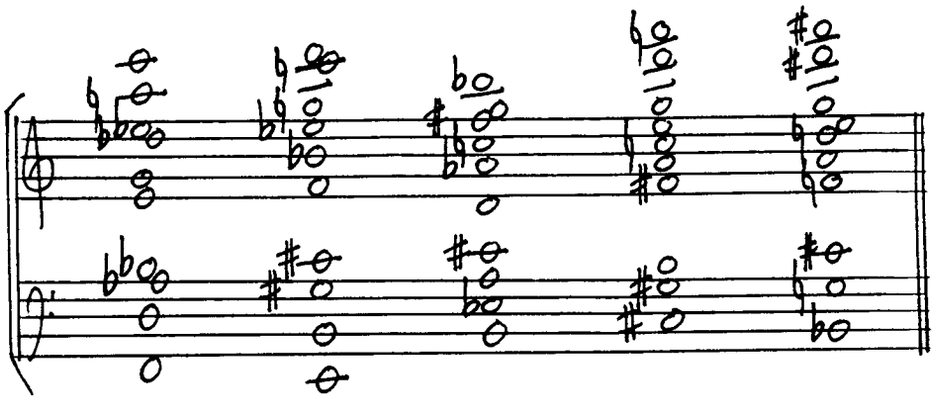


Chord 4 Perf.5th/min 3rd chord 4



Chord 5 Maj.6th/min.7th/Maj.3rd/Perf.5th/Maj.3rd chord 5

Having systematically extended each chord,I produced the following harmonic scheme upon which the entire work is based:-



Chords 1 2 3 4 5

and in this progression of chords I was aware of feeling movement between a flat harmonic area (chord 1) to a sharp harmonic area (chord 2) to a flat harmonic idea (chord 3) to a sharp harmonic area (chord 4) and back to a flat harmonic area(chord 5).This seemed to have a connection with the shades of light and dark in Charles Tomlinson's poem:-

"clear core" / "light" "Turned in the shadow" / "black"

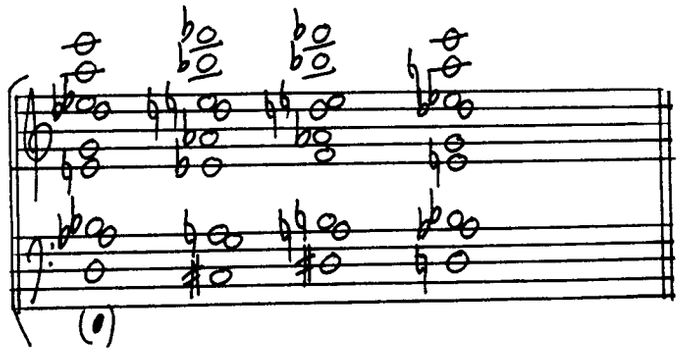
"the light holds"

Movement One

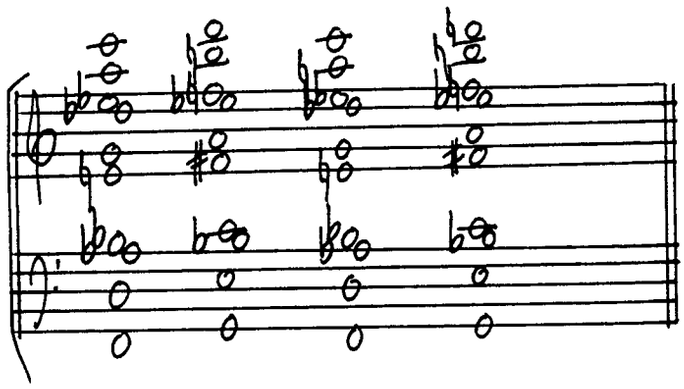
This movement is based on chords 1 and 2 from my initial harmonic scheme.It proceeds by rocking between the two chords,one chord defining the harmonic character for one section in the music.The overall formal scheme is thus:

	A	B	A	B	A	B
Bars	1 - 12	13 - 24	25 - 36	37 - 50	51 - 62	63 - 66
Chord	1	2	1	2	1	2

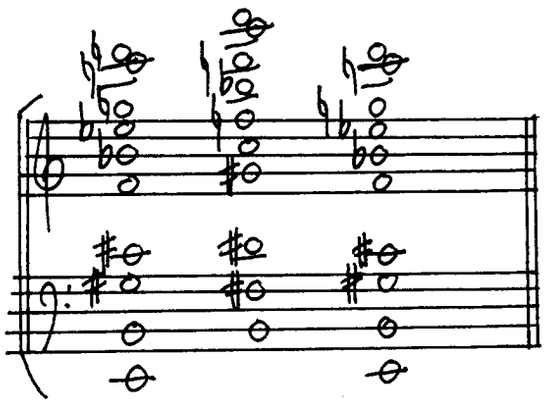
I have applied subtle transpositions to the chords as the movement proceeds to provide a degree of harmonic contrast.Concerning chord 1,the following harmonic scheme is used for bars 25 - 36 :



and for bars 51 - 62 :

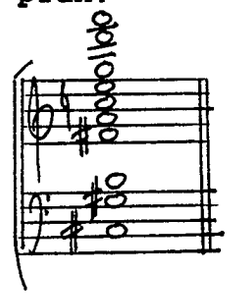


With regard to chord 2,the simple movement between its fundamental and transposed form up a perfect 5th provided the harmonic basis for bars 37 - 50 :



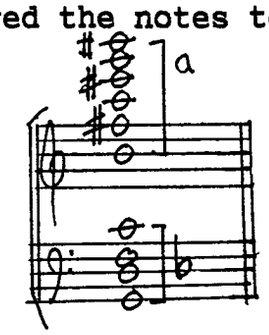
Movement Two

To compose the second movement I made a re-assessment of chord 4 from my initial harmonic plan:

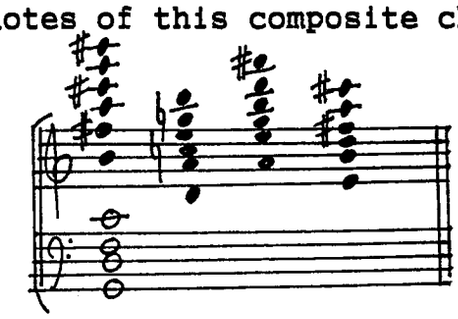


chord 4

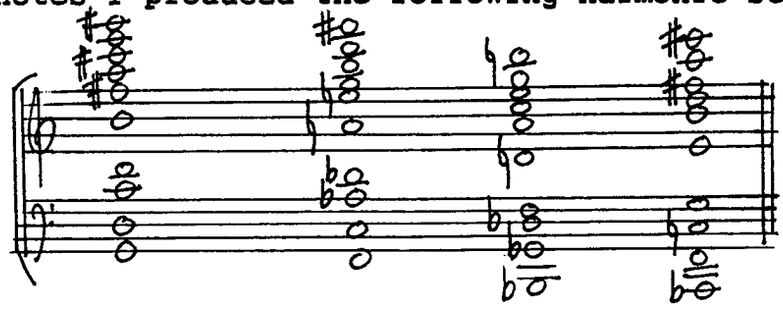
First of all I rearranged the notes to create the following chord :



and then explored the other transpositions of ⓐ that were to be found within the notes of this composite chord:



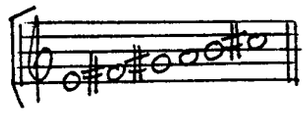
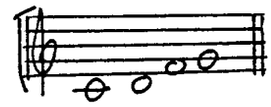
By combining each of these new transpositions of ⓐ with four additional notes I produced the following harmonic scheme:

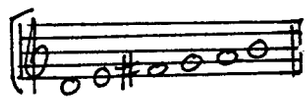
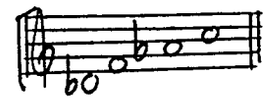


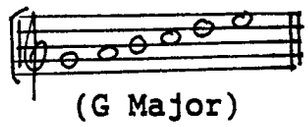
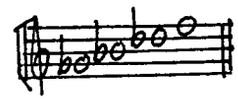
Chord A (Fundamental) B C D

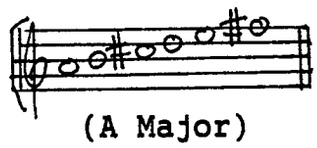
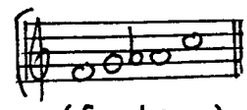
and discovered that each chord contained the first six notes of a

"bright" major scale,and four notes of a comparatively "dark" major or minor scale:

Chord A contains  (E Major) and  (C Major)

Chord B contains  (D Major) and  (Db Major)

Chord C contains  (G Major) and  (Gb Major)

Chord D contains  (A Major) and  (f minor)

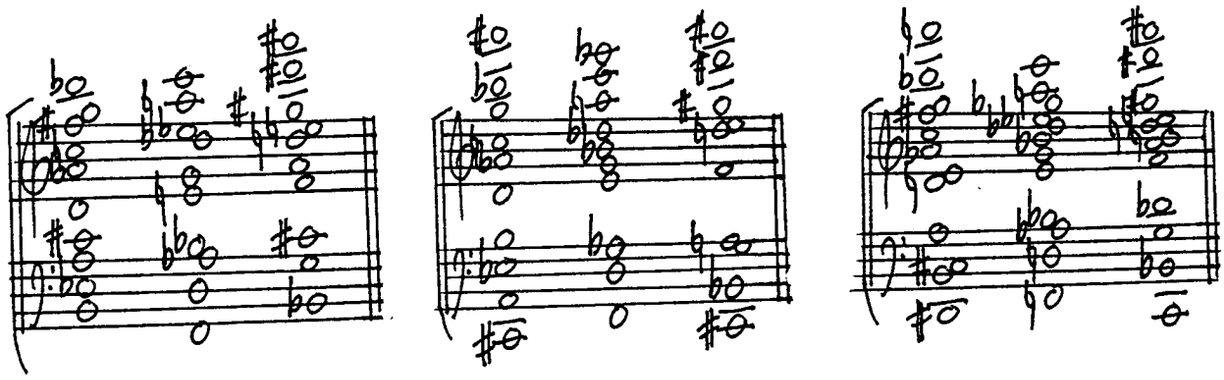
The chords A - D are used to provide the harmonic framework for the movement,which explores an intricate,cyclic formal shape :

	A	B	A	B'	C	D
Bars	1 - 6	7 - 10	11 - 16	17 - 24	25 - 36	37 - 48
Chord(s)	A	B	A	D	A'	C-D-C

	A	B	C	B'	D	A
Bars	49 - 54	55 - 58	59 - 70	71 - 81	82 - 93	94 - 106
Chord(s)	A	B	A'	D (A-B-C)	C-D-B	A

Movement Three

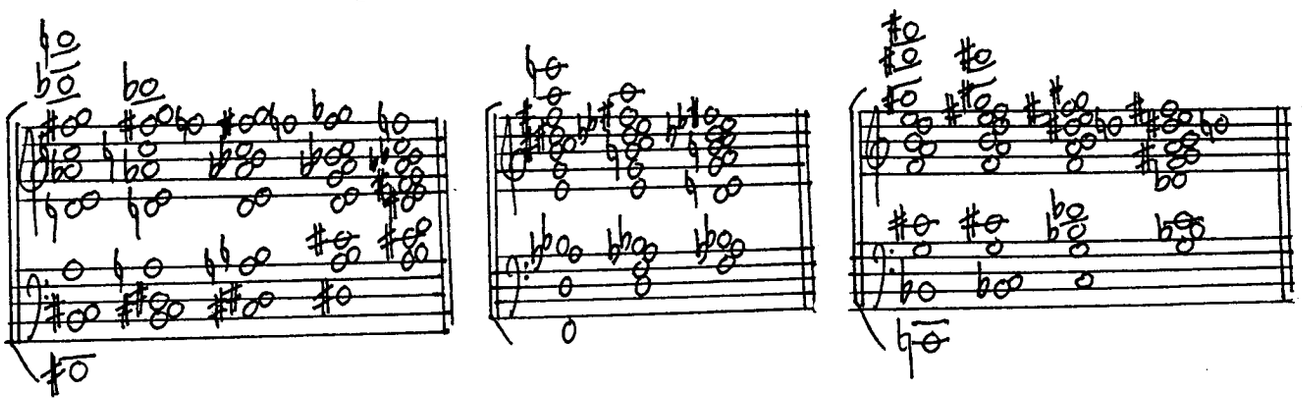
The third movement was based on chords 2,3 and 5 from the original harmonic scheme.Primarily,I changed the registral distribution of notes within the original chords slightly,to produce a better acoustic sound.To create a greater harmonic richness,I also added two more notes to each of the fundamental chords to produce a series of three twelve note complexes:



3 1 5 E F# C A B C
F B B

(additional notes needed to make 12 note chords)

In a similar way to my harmonic working in Whirligig,I tabulated a series of progressions for each chord,from their most expansive to their most compressed:



The movement proceeds in a cyclic fashion through chords A,B and

C,stating chord C in its most expansive form at figure D,chord B at figure F and eventually chord A at figure K.

The overall formal scheme consists of three large sections which are balanced around bars 44 - 48:

	SECTION 1	SECTION 2	SECTION 3
Bars	1 - 31	32 - 57	58 - end
Chords	(A-B-C)(A-B-C)(A-B-A-B)	(C)(B)(C)	(B-C-A)(B-C-A)(B-C)(A)

"cold centre"

IN SEARCH OF THE QALB

In Search of the Qalb was composed during the summer of 1992 for the Manchester Youth String Orchestra.The work is a conscious attempt to write a large scale piece based upon the harmonic,textural and motivic possibilities contained within the medieval modes.After composing How still the hawk during which I used harmonic textures that were consonant with upper and lower registers,and with the inclusion of traditional scale fragments in Circling the Cold Centre it was a natural development to explore the seven note modal scale.During the summer of 1991 I made an in depth exploration of the possible harmonic structures to be derived from each mode and it became my resolve to set about composing from this universal fundamental.The seven note scale also became significant when I found myself interested and drawn to, the number seven with its mystical connotations.

In this work I was concerned with a through composed,progressive form which is propelled forwards by a series of evolving harmonic and rhythmic cycles.The work is in four large sections,each based upon a seven note mode and its transpositions:

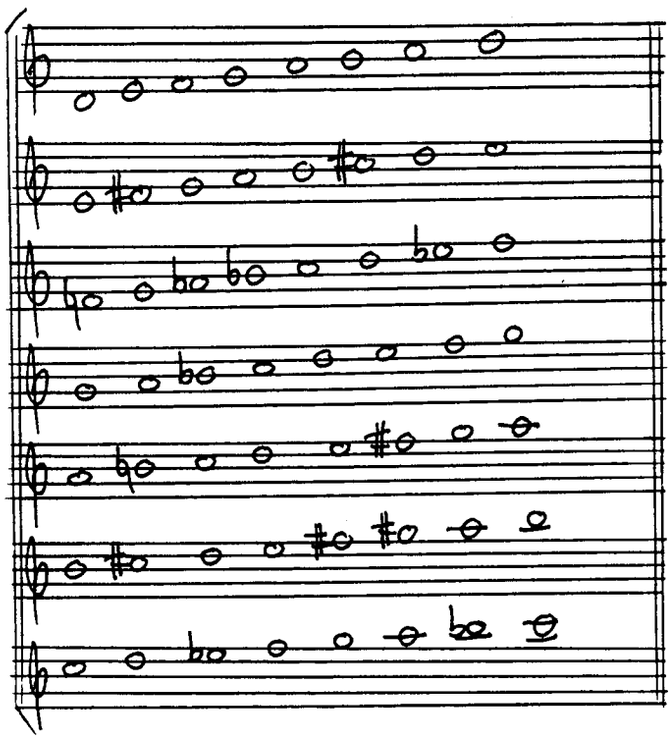
SECTION 1	SECTION 2	SECTION 3	SECTION 4
Bars 1-49	Bars 50-161	Bars 162-169	Bars 170-335
DORIAN	LYDIAN	PHRYGIAN	AEOLIAN
Transposition in 2nds	Transposition in 3rds	Transposition in 4ths	Transposition in 3rds

As the work progresses,the harmonic language becomes more complex

as the music increasingly superimposes different transpositions as well as juxtaposing them.This gradual increase in harmonic intensity is accompanied by a gradual increase in rhythmic intensity,as the work gradually speeds up through the diminution of note values and the increase of tempo.The work culminates in an enormous procession over an ascending aeolian scale,which gradually works itself up from the basses to the upper strings,and from the upper strings to a solo violin above harmonics in the lower strings,as the music gradually paces to silence.

Section One

This preliminary section is based upon the dorian scale on D and the following set of transposition:



Dorian on D

Dorian on E

" " F

" " G

" " A

" " B

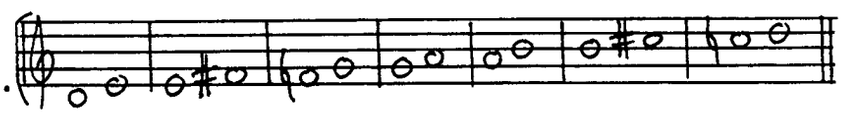
" " C

The harmonic movement of this first section is organized by the gradual rotation through this set of transpositions,which can be

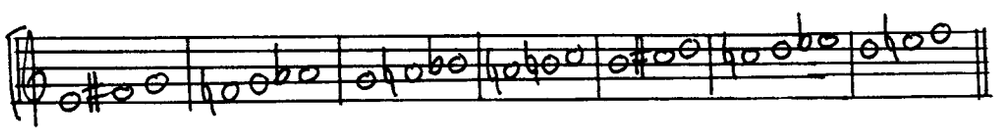
observed in the following seven by seven permutational grid:

Rotation	Ordering of transpositions						
1	D	E	F	G	A	B	C
2	E	F	G	A	B	C	D
3	F	G	A	B	C	D	E
4	G	A	B	C	D	E	F
5	A	B	C	D	E	F	G
6	B	C	D	E	F	G	A
7	C	D	E	F	G	A	B

In addition,a process of growth accompanies this gradual rotation;in rotation 1,only the first two notes from each scale are used:

1. 

In rotation 2,the first three notes are employed:

2. 

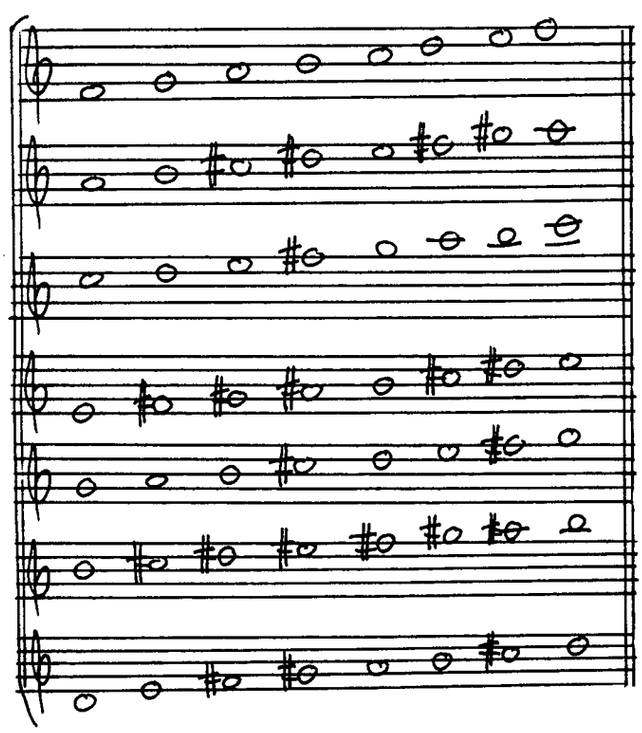
and so on until all seven notes of each modal scale are used, beginning with the transposition on C (which corresponds to bar 43 in the score).

The rhythmic structure of this opening section has been based on the number series 7 3 4 5 6 2 ,which is used to control the length of individual bars.Because there are seven modal scales in

rotation but only six numbers an isorhythmic structure has been created which enhances the progressive nature of the music,and indeed the whole work is based on this concept.

Section Two

This section was composed from the lydian scale on F,and its subsequent transposition in 3rds:



Lydian on F

Lydian on A

" " C

" " E

" " G

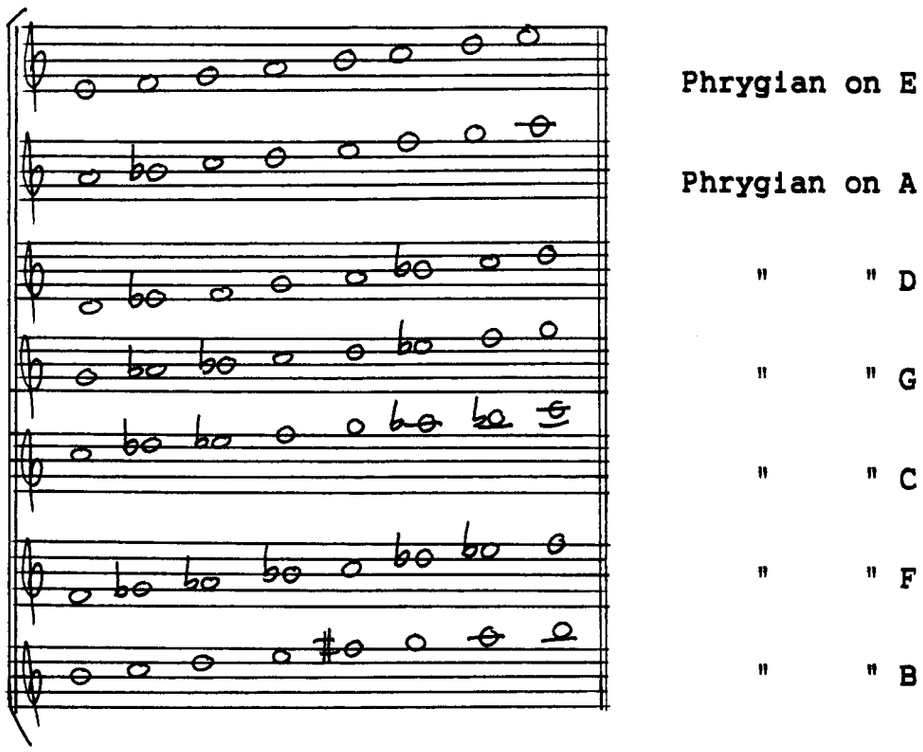
" " B

" " D

I have worked through these transpositions in a cyclic way F - A - C - E - G - B - D .This can be observed by looking at the first fourteen bars of the section.However,in moving through this cycle of transpositions I have exhibited a great amount of freedom,often repeating transpositions in the course of moving forwards,and sometimes dwelling on one transposition for many bars (for example bars 71 - 85).Once again the bar structure has been derived from a number series; 5 4 6 3 2 7 (which is the first permutational rotation,inwards to outwards of 7 3 4 5 6 2)

Section Three

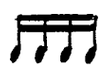
This third section is based upon the phrygian scale on E and its set of transpositions in 4ths:



It is also based upon the number series 3 6 2 4 7 5 (obtained from 5 4 6 3 2 7 in the last section).Instead of controlling the bar structure,as in the previous two sections,the numbers are now used to control the movement,in semiquavers,up the phrygian scale.

As the music propels forwards the harmonic language becomes more complex as transpositions become superimposed.This is achieved by the simultaneous movement through the above transposition grid at two different rates of speed.For example,from bar 168,the lower strings are playing notes from the phrygian scale on A,whist the upper strings play trills from the first two notes of each transposition.

From bar 178,the  figure adds a new layer to the scale motif and the trills.This accented semiquaver figure works through the transpositions and as it does so,it undergoes an additive process of growth:

Transpositions	G,C,F,B,E,A,D	C,F,B,E,A,D,G	F,B.E,A,D,G,C
Notes of scale	First four notes	First five notes	First six notes
Rhythm			

From figure F,the music works its way through another cycle of transpositions.This time the rate of change between one transposition and the next is faster,and the scalic motif works up the phrygian scale every semiquaver instead of every two semiquavers as in the previous passage.Transpositions become superimposed again until from bar 226 the violins rapidly play through the first two notes of each transposition (A,E,G,D,C,F,B) above the lower strings based on phrygian on E.

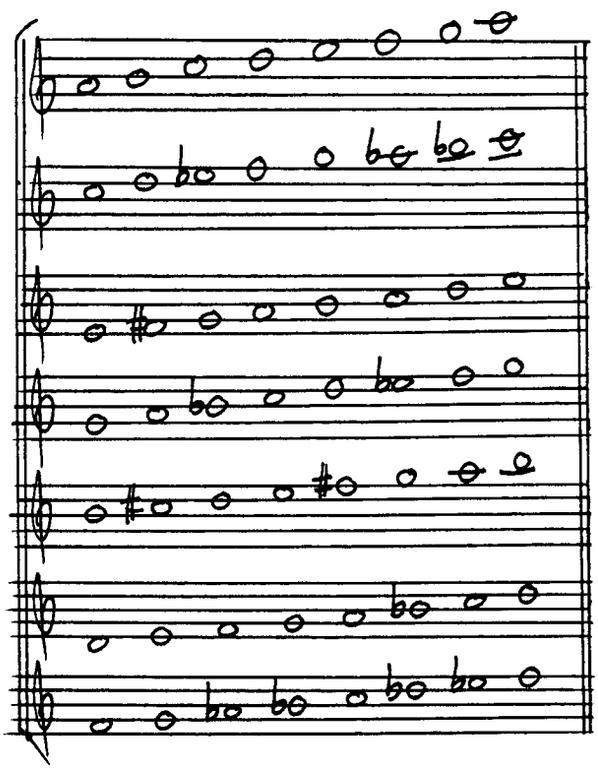
From figure H similar processes are reapplied;whilst the lower strings play a semiquaver motif based upon the phrygian scale on D,the upper strings work their way through another set of transpositions,beginning with three notes of each scale and progressing to four,five and six until all seven different notes are employed.

To enhance this progressive harmonic development,from figure I

another number series comes into action 4 2 7 6 5 3 (which is the next permutation from 3 6 2 4 7 5),and is used to control the rate of change between the rhythmic accents in the lower strings.Eventually the music propels itself into figure J.

Section Four

This final section is based upon the aeolian scale on A,and its transposition in 3rds:



Aeolian on A

Aeolian on C

" " E

" " G

" " B

" " D

" " F

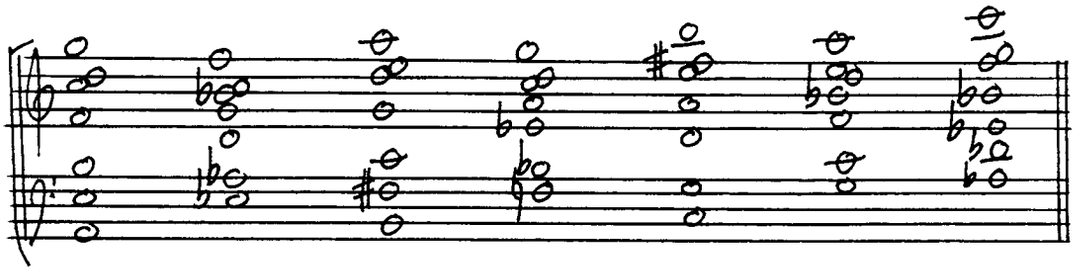
It is also based upon the superimposition of two number series; 6 7 5 2 3 4 (derived from 4 2 7 6 5 3) and 2 5 3 7 4 6 (derived from 6 7 5 2 3 4).One more permutation would bring the series back to the opening set of numbers 7 3 4 5 6 2 .

There are three main elements to the beginning of the composite texture from figure J:

1.The trills in the violins,derived from playing notes two and three,and five and six of the aeolian scale,

and working through the set of transpositions A,C,E, G,B,D,F.The duration between trills is derived from the number series 6 7 5 2 3 4.

2.The glissandi and sustained notes in the violas and cellos are based upon an harmonic progression which alternates between a chord of 5ths and a chord of 4ths built out of the notes of each transposition of the aeolian scale:



A C E G B D F

3.The gradual ascent of the aeolian scale,which begins in the basses at figure J,based upon the rhythmic structure 2 5 3 7 4 6 and gradually becomes superimposed as the other string sections join in canon.The progressive nature is reinforced when at each entry a new rhythmic figure is introduced.

Finally,the music paces to silence.

CONCLUSION

The act of composition is a continual journey,sometimes one retraces old paths,at other times a new route is revealed and one progresses forward into a new landscape.For me,the composition of my PhD portfolio has been a journey of continual clarification and simplification of the techniques I have used,both with regard to the integration of the melodic and harmonic perspectives of composition and the formal structures I have used.This gradual unwinding compositionally has also accompanied a growing concern with the natural,progressive cycles of life,and I express this in my music through my concern with developing a progressive,cyclic form which is steadily evolving both within a particular composition and from one composition to the next.